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HISTORIC BINDINGS
IN THE BODLEIAN LIBRARY.

HISTORIC BINDINGS

IN THE
BODLEIAN LIBRARY,

OXFORD,

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With Reproductions of Twenty-four of the finest Bindings,

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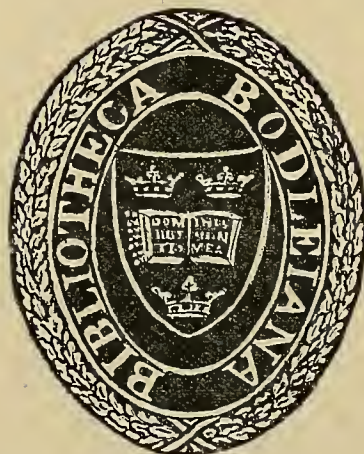
W. SALT BRASSINGTON, F.S.A.



LONDON:
SAMPSON LOW, MARSTON AND COMPANY,
LIMITED,

St. Dunstan's House,
FETTER LANE, FLEET STREET, E.C.

1891.



STAMP FORMERLY IMPRESSED UPON
BODLEIAN BOOKBINDINGS.

Preface.



It may be advisable in this place to explain the system upon which the following pages have been compiled. From the beginning, it was obvious that a complete catalogue of all noteworthy bookbindings upon the shelves of the Bodleian could not be attempted. Completeness being impossible, a representative selection was the best alternative. Out of a total of nearly five hundred examples forty were selected for photographing, and of these twenty-four of the best negatives were chosen to illustrate the text. The plates are arranged as far as possible in chronological order. Each plate will be found to be described at length with historical notes, precise measurements, press marks, and titles or descriptions appended. Where possible, similar bindings both in the Bodleian and elsewhere have been mentioned.

Owing to the limitations attached to the photographic art, it was found to be impossible to procure satisfactory plates of several important bindings, but descriptions of these will be found either in the text or in the Introduction, which also contains some account of early stamped leather bookbindings.

I desire to express my thanks to E. W. B. Nicholson, Esq., M.A., Bodley's Librarian, for the facilities and assistance he has given me in the prosecution of my work.

PREFACE.

To Professor J. O. Westwood, M.A., I am indebted for kindly allowing me to inspect his unique collection of carved ivories, and for the descriptions appended to Plates I., II., and III.

My thanks are also due to the Rev. W. D. Macray, M.A., upon whose "Annals of the Bodleian" my historical notes are based, and to F. Madan, Esq., M.A., for valuable assistance.

Lastly, but no less heartily, I beg to thank Mr. Joseph Cundall, whose name for upwards of half a century has been associated with many standard works upon Industrial Arts, and to whom the inception of this book is due, for the kind manner in which he has assisted me by piloting the work through the press.

WM. SALT BRASSINGTON.

NEW MANOR HOUSE,
MOSELEY, BIRMINGHAM,
July 25th, 1891.

A Chronological List of the Twenty-four Bindings.

PLATE	PAGE
I. EVANGELIARIUM, SIVE LECTIONES EVANGELICÆ PRO FESTIS, ETC. FOLIO MS. ON VELLUM. 10TH CENTURY	2
<i>In red morocco (18th century), with ivory carving of the 10th century inlaid.</i>	
II. GOSPELS OF ST. MATTHEW AND ST. MARK, ETC. LATIN MS. FOLIO. 11TH CENTURY	4
<i>In brown leather with ivory carving of the 10th century inlaid, surrounded by a border of gilt brass, engraved.</i>	
III. CODEX EBNERIANUS, THE NEW TESTAMENT AND THE NICENE CREED. GREEK MS. OF THE 12TH CENTURY	6
<i>In engraved silver (18th century), inlaid with ivory carving of Our Saviour, of the 11th century.</i>	
IV. LATIN PSALTER, ILLUMINATED. OCTAVO MS. ON VELLUM. 13TH CENTURY	8
<i>In silver covered with translucent enamel, representing the Coronation of the Blessed Virgin and the Annunciation, with hand-wrought border of silver-gilt foliage.</i>	
V. CHRONICLE OF EVENTS FROM THE BEGINNING OF THE WORLD TO THE CHRISTIAN ERA. IN GERMAN. LARGE FOLIO MS. 15TH CENTURY	10
<i>In hand-wrought leather, with many figures, engraved metal-work corners and bosses.</i>	
VI. LAS HORAS DE NUESTRA SEÑORA, ETC. SPANISH. PRINTED IN PARIS BY NICOLAS HIGMA AND SIMON VOSTRE. c. 1520	12
<i>In leather, deeply stamped and gilt, in the Arabesque style of Francis I.</i>	
VII. LATIN EPIGRAMS ADDRESSED BY ROBERT WHITINTON TO CARDINAL WOLSEY. MS. ON VELLUM. 16TH CENTURY	14
<i>In brown leather, deeply stamped and gilt, representing St. George slaying the Dragon, etc.</i>	
VIII. "VITAE ILLUSTRUM VIRORUM." FOLIO MS. FROM LIBRARY OF KING HENRY VIII.	16
<i>In brown leather, gold-tooled, ornamented with Royal Arms and the Tudor Rose.</i>	
IX. ARCHITECTVRE OU ART DE BIEN BASTIR, DE MARC VITRUUE. FOLIO. PARIS, 1547. FROM THE LIBRARY OF DIANNE DE POYTIER	18
<i>In white calf, tooled, fainted and silvered, with monogram and bows, arrows, and quivers.</i>	
X. BINDING FROM THE LIBRARY OF THOMAS WOTTON, ESQUIRE. c. 1550	20
<i>In brown leather, gold-tooled in Grolieresque style. English (?)</i>	
XI. BINDING FROM THE LIBRARY OF THOMAS WOTTON, ESQUIRE. c. 1550	22
<i>In light brown leather, gold-tooled and painted in Grolieresque style. English (?)</i>	
XII. COVSTVMES DU BAILLIAGE DE SENS, ETC. QUARTO, PRINTED ON VELLUM, À SENS. c. 1556-9	24
<i>In brown leather, stamped, tooled, and painted, with cameo portrait of Henri II.</i>	

A CHRONOLOGICAL LIST OF THE TWENTY-FOUR BINDINGS.

PLATE		PAGE
XIII.	DIONIS NICÆI RERVM ROMANARVM, ETC. LVTETIAE, EX OFFICINA ROBERTI STEPHANI. 1551 <i>In brown leather, stamped, tooled, and painted, with badge of the Earl of Leicester.</i>	26
XIV.	DIALOGUE DE LA VIE ET DE LA MORT, ETC. OCTAVO. LYONS. c. 1558 <i>In rose-red satin, embroidered with gold and silver thread, with silver filigree work.</i>	28
XV.	HORE BEATE VIRGINIS MARIE: SECUNDŪ VSUM SARUM, ETC. LARGE OCTAVO. c. 1565-70 <i>In brown leather, gold-tooled and stamped, with initials N.V.</i>	32
XVI.	HEURES A LUSAIGE DE RÔME. FROM THE LIBRARY OF CATHERINE DEI MEDICI. LARGE OCTAVO. PRINTED ON VELLUM. c. 1580 <i>In cream-coloured calf-skin, gold-tooled by Nicolas Eve (?)</i>	34
XVII.	THE HOLY BIBLE. QUEEN ELIZABETH'S COPY. LARGE FOLIO. PRINTED BY CHRISTOPHER BARKER, 1583 <i>In ruby velvet, embroidered with coloured silks, gold, silver, and seed pearls.</i>	36
XVIII.	LA SECONDE SEMAINE, ETC. DU BARTAS. FROM THE LIBRARY OF PRESIDENT DE THOU. PRINTED ON VELLUM. 1584 <i>In olive-green morocco, ornamented à la fanfare, by Clovis Eve (?)</i>	38
XIX.	CONFUTATION OF ASTROLOGICALL DÆMONOLOGIE, OR THE DIUELL'S SCHOLE. MS. ON PAPER. FOLIO. c. 1603 <i>In brown leather, ornamented with a falcon, the badge of the Boleyn family, by an Eton bookbinder (?)</i>	42
XX.	SIR THOMAS BODLEY'S REGISTER OF DONATIONS. LARGE FOLIO. 1604 <i>In black morocco, with silver-gilt centre-piece, corners and clasps, Arms in enamel on silver.</i>	46
XXI.	ROYAL BINDING, FROM THE LIBRARY OF KING JAMES I. FOLIO. c. 1620 <i>In brown leather, gold-tooled, Royal Arms in centre, ornamented with roses and thistles, fleurs-de-lys and harps. English work (?)</i>	50
XXII.	BOOKE OF COMMON PRAYER—PSALTER—NEW TESTAMENT—WHOLE BOOKE OF PSALMS. QUARTO. 1630-1 <i>In canvas, embroidered with coloured silks and silver and gold thread, attributed to the Sisters of Little Gidding.</i>	54
XXIII.	BOOK OF COMMON PRAYER—HOLY BIBLE AND WHOLE BOOK OF PSALMES. OCTAVO. 1639-40 <i>In white satin, embroidered with silks of various colours, gold and silver thread, etc., in an oval panel a female figure, representing Plenty, sits on a verdant bank; in the distance, a bridge, a city, etc.</i>	58
XXIV.	RACŌNALE DIUINORUM OFFICIORUM, ETC. FOLIO. PRINTED ON VELLUM <i>In rose-coloured morocco, decorated in rococo style, bought for the Bodleian in 1790.</i>	60
	<i>From photographs taken by the Orthochromatic process by L. B. Fleming, and printed by Waterlow & Sons.</i>	

Introduction.



IN the "Decameron" of Dibdin the assembled company are made to discourse for awhile upon bookbinding. From that pleasant conversation we infer that the worthy doctor regarded this subject from an historic as well as from an artistic point of view: by so doing he testified to the intimate relationship between art and history, and to the helpfulness of the one in interpreting the other. Indeed it may be taken for granted that every beautiful object has a story worth knowing, and there is of necessity a close connexion between the history of a library and the books it contains. In the case of an ancient institution like the Bodleian the connexion is both close and interesting; as intimate as that of the binding to the book. To quote the words of a celebrated living statesman, "The binding of a book is the dress with which it walks out into the world. The paper, type, and ink are the body in which its soul is domiciled, and these three, soul, body, and habiliments are a triad, which ought to be adjusted to one another by the laws of harmony and good sense."

The Precursors of the Bodleian.



BENEATH the Oxford of to-day repose the remains of a city of the past, monastic rather than collegiate; a city with buildings and institutions rivaling those of modern Oxford in extent and in beauty. St. Frideswide's nunnery, now Christ Church, was the nucleus around which the schools, both secular and claustral, of this monastic centre gradually gathered, until they developed into an university wherein colleges occupied the place of abbeys and friaries. Later the walled city, dominated by a feudal

castle, gave place to the ungated streets and broad highways of a modern town. The outward aspect of Oxford was changed; the culture remained and remains.

Monasteries and schools almost of necessity imply libraries; indeed in the Benedictine and Franciscan cloisters most of the learning and culture which survived the night of the dark ages, and illuminated the dawning of the Renaissance, was fostered, and it is almost certain that the earliest libraries in Oxford were founded by monks and friars for their own benefit, and the use of the students sheltering beneath their hospitable roofs. It is recorded that the Franciscans who settled in Oxford in 1224 had two great libraries built and furnished with books by Robert Grosseteste. Some of Grosseteste's MSS. are said to be in Balliol College library to this day.*

One by one monastic libraries were founded; two hundred years passed by, and one by one these libraries disappeared, till at the Reformation all were destroyed or absorbed into other libraries. At least as early as the beginning of the 14th century, perhaps earlier, a few MSS. were deposited in St. Mary's Church: some, for reference only, these chained to desks; others, for lending out under pledge, were stored in massive book-chests under lock and key. For upwards of two centuries this was the only public library available for university purposes. Then St. Mary's was at once the church, the court-house, the examination hall, the public treasury, and the library of the University; even now the Vice-Chancellor's Court is held under the roof of the Bodleian, and less than ten years ago the examinations took place within the same building.

In the year 1367 was begun and in 1409 completed the first building specially set apart for an university library. To one who is a native of the city *in bello in pace semper fidelis*, it is gratifying to discover that a Bishop of Worcester, Thomas Cobham, "the honest clerk," who had graduated in three faculties in three universities, was the founder of the first public library of any

* "A Bygone Oxford." The Rev. F. Goldie. The author is unable to verify this statement, but there are stamped bindings dating from c. 1470 in Balliol College library.

importance in Oxford. Cobham was consecrated at Avignon in the year 1317. He died in 1327. During those ten years, probably about 1320, he set on foot the work of preparation for the building. The rooms he built were attached to the north side of the chancel of St. Mary's Church; they are standing yet, but shorn of much of their beauty by the zeal of old Puritans and modern architects. The former broke in pieces "the brave painted glass containing the arms of benefactors," and the latter hid the beautiful tracery of the old windows beneath a network of bastard Gothic ornament. The building contained two rooms; in the lower one, of old sat the solemn congregation of the University, afterwards it became the home of the fire-engines, and then it was a chapel used at times by the Non-collegiate students. Above the old Congregation House is another room of similar proportions; this is Bishop Cobham's library, completed and furnished after Cobham's death by the assistance of Henry IV. Meanwhile, in the year 1345, Richard de Bury, Bishop of Durham, the Dibdin of the 14th century, was making arrangements for founding Durham College in Oxford, intending to put a practical conclusion to his great work "Philobiblon" by bestowing his books upon the college. Whether he did so is not known; certainly he died in debt, and his books seem to have been dispersed. A few only really belonging to him have been found, and these are said to have come from Durham College after it was dissolved by Henry VIII. The library of Balliol College is reported to possess some of de Bury's books, perhaps others may be in the Bodleian and at Trinity College; at all events they are said to have been transferred to Duke Humfrey's library, but uncertainty rests upon these traditions.

The year 1426 marks an epoch in the history of the development of architecture in Oxford; it is also a memorable year in the annals of the library. In that year was begun the Divinity school upon which the first gallery of the Bodleian was afterwards raised. Humfrey,* Duke of Gloucester, son of Henry IV., contributed largely

* "Humfrey" is the correct form of this name. When writing in French, the Duke writes it *Homfrey*. As Humfrey comes from a Teutonic root and not a classical one, it ought never to be spelt with a ph. *Humphrey* is as incorrect as *Alphred* would be!

to the building fund, and finally gave his library of magnificent MSS. to the University. Between the years 1439 and 1446 six hundred MSS. were forwarded by the duke to Oxford, where they were at first deposited in chests in Cobham's library, and finally, upon the completion of the gallery over the Divinity school, removed to the presses of that chamber, which still bears the name of the good duke, and is now the hive of many busy literary bees. In completing this room there were long delays, till in 1478 a gift of one thousand marks from Thomas Kemp, Bishop of London, furnished the funds necessary for the work.

For seventy years Duke Humfrey's library continued to be used, then came the boy king's commissioners in 1550 and destroyed as popish nearly all the illuminated MSS. Some they burned, others they sold to bookbinders to cut up for covers and end papers, or to tailors for measures, and, since this was done without examination of the contents, very probably the ornaments upon the bindings were enough to seal the fate of many priceless MSS.

To quote the words of Bodley's librarian:—"How the rest of the collection disappeared is unknown, but disappear it did so completely that in 1556 the University itself sold the very seats at which the readers had sat."* Finally, the lead was stripped off the roof, the windows battered out, and the finest library in Oxford, or indeed in England, became a grass-grown ruin.

Of the Founding of the Bodleian.



LIZABETH, requiring recruits for her cultivated and brilliant court, patronised the University, and at the same time served herself by bestowing preferments both in Church and State upon promising young scholars of Oxford. Such an one was Sir Thomas Bodley. By birth a member of an ancient Devon family and the son of a rigid Protestant, Thomas Bodley shared during Mary's reign his father's exile. At Geneva he studied theology,

* The Bodleian Library in 1882-7. A report from the librarian. Oxford, 1888.

Hebrew, and Greek under Calvin, Beza, and others, reformers of learning and religion. Upon the accession of Elizabeth in 1558 Bodley returned to England and entered at Magdalen College, in due course taking his degree; then he travelled on the continent and again returned to England to be appointed fellow of Merton College in 1563. Bodley was an apostle of the new learning, and without fee or reward he undertook to deliver a course of Greek lectures in his college hall, and this led to the recognition of Greek as a necessary part of university training at Oxford. He was appointed Gentleman Usher to the Queen, and afterwards employed upon embassies to foreign courts, till at the age of fifty-three, weary of pomp and of going up and down in the world, he concluded (I use his own words) at the last to set up his staff at the library door in Oxon; being thoroughly persuaded he could not busy himself to better purpose than by reducing that place (which then in every part lay ruined and waste) to the public use of students. The first thing to be done was to roof the library, for the walls alone were standing. Merton College gave the timber for this purpose, and Sir Thomas Bodley's roof is the admiration of visitors to the library to this day; it is elaborately painted in compartments with the arms of the University and those of Bodley affixed to the beams. Then Bill, the London bookseller, was sent to Italy, at Bodley's expense, to collect books, and donations were solicited from wealthy friends. How generously these appeals were answered the register of donations clearly shows. On the 8th of November, 1602, upwards of 2,000 volumes had been collected, and the library was opened with due solemnity.

From that day until the present the Institution has grown unceasingly; there are now (1891) within its walls, in round numbers, perhaps as many as 1,500,000 volumes,* and in point of size the Bodleian probably ranks among the six largest libraries of the world. It ranks first among public libraries in Europe for antiquity; the second being that of Angelo Rocca at Rome opened in 1604, the same year that King James I. granted letters patent styling the library by Bodley's name.

* The term volume here equals title-page. There are over 500,000 separately bound volumes.

Founded in the earliest years of the 17th century, and enriched with the collections of the founder, the Earl of Pembroke, Sir Kenelm Digby, Archbishop Laud, Oliver Cromwell, the illustrious Selden, Sir Thomas Fairfax, Junius, Marshall and Bishop Barlow ; in the 18th century by the benefactions of Archbishop Marsh, the Clarendon family, Rawlinson, Ballard, Browne Willis and Godwyn ; and in the present century by the bequests of Gough, Malone, Douce and others, the Bodleian contains the best representative collection of books to be found in England, and in respect of beautiful and historic bindings this library may fairly lay claim to be second to none other in the land. Thanks to the comparatively clear atmosphere of Oxford and the intelligent care bestowed upon the preservation of the volumes, the bookbindings as well as the books themselves are in excellent preservation.

Of Bookbinders in Oxford.

The earliest notice of bookbinding at Oxford with which I am acquainted may be found in the pages of Chaucer, who quaintly describes the private library of a 14th century Oxford man, the Clerk of Oxenford, who studied logic till he waxed lean and preferred books to a benefice—



ARMORIAL STAMP ON THE BINDINGS
OF SIR KENELM DIGBY'S BOOKS.

“For him was levere have at his beddes heed
Twenty bokes, *clad in blak or reed*,
Of Aristotle and his philosophye,
Than robes riche, or fithele, or gay soutrye.”

In the glass case, on the left of the librarian's table, anyone who cares to do so may see a book chained, and *clad in red*, just as described by Chaucer. Old monastic libraries were often rich in bindings of this kind, formed of thick oak boards, covered with sheepskin dyed red, but not otherwise ornamented. The title of this book is “*Pastorale nouellum Ruodolfi de Liebeck*” (MS. Douce 133). In Germany a

superior kind of leather, dyed a rich red colour, was sometimes used for bookbinding, and ornamented with most elaborate stamping, cutting and tooling, similar to a late but very elaborate heraldic example preserved in one of the Douce Scrapbooks of bookbindings.

It is probable that the early bookbinders of Oxford used stamps, similar to those discovered by Mr. W. H. James Weale at Durham and at the Record Office, but up to the present time no example has been discovered. There is some slight evidence that the bookbinding fraternity were numerous in Oxford in early times, and that they were countenanced by the Canons Regular of Osney Abbey, for we find the bridge leading from the castle to the abbey gate and High Street, St. Thomas', called emphatically "Bookbinders' Bridge." There is a tradition also that of old bookbinders congregated in Cat-strete, the lane running from High Street at the east end of St. Mary's to Broad Street, and still often so called, though labelled Catherine Street. Here was a central position close to the schools, thirty-two in number, reaching from the west end of St. Mary's to the city wall along School Street, parallel to Cat-strete, and close to the University Library over the old Convocation House. The craftsmen here settled probably would follow other trades conjointly with bookbinding—that of the stationer and of the coffer-maker it may be. The tradition of the binding fraternity in Cat-strete is strengthened by an entry in an old catalogue in the British Museum made by David Casley, one of the librarians to George II., and quoted by Mr. E. Gordon Duff in a paper on Early Bookbinding read before the Oxford Architectural Society on November 30th, 1886. Unfortunately, the MS. was rebound and the original binding destroyed. The note, for which I am indebted to Mr. Duff, runs as follows:—

*"Liber ligatus erat Oxonii, in Catstrete, ad instantiam Reuerendi Domini Thome Wybarun, in sacra theologia Bacalarii Monachi Roffensis, Anno Domini 1467."**

The few sumptuous MSS. from Duke Humfrey's library yet preserved in the Bodleian, without an exception, have been rebound; but the

* Quoted by Dibdin, "Bib. Dec." ii. 449. Dibdin gives the reference. MSS. Reg. 6. D.II.

rebinding took place so long ago that the second bindings are not entirely devoid of interest.

Before the invention of printing, velvet was a favourite material for the covering of valuable MSS. It is evident from existing records that velvet was used for bookbindings long before the time usually assigned to it. Arnett ("Books of the Ancients," p. 63) mentions a 14th century velvet book cover, and quotes the will of Lady Fitzhugh, 1427, "Als so I will * * my son Rob't a sauter covered with rede velwet." Several volumes in the Bodleian Auctarium are so clothed, but the covers are mostly of comparatively late date. One great folio is resplendent in a coat of figured velvet, perhaps at one time part of a priest's vestment or an altar-cloth. Bindings of this kind, enriched with precious metals and jewels, seldom escaped the hands of robbers in times of anarchy; consequently few examples have descended to our time. Only the most precious books would receive these precious bindings, and it may be doubted whether the early bookbinders of Oxford usually produced bindings in material more costly than the stout leather or smooth parchment with which every one is familiar. The mediæval bindings enriched with carved ivories, gold, silver, and enamel, now exhibited in the binding cases of the Bodleian, are of foreign workmanship.

It may be useful to leave for a moment the strict chronological order of events to notice the various kinds of bookbindings recognised by law in the early years of the 16th century.* In "An Act concerning Stationers," passed in the 25th year of the reign of Henry VIII. (1534), repealing an Act passed in the 1st year of the reign of Richard III. (1483), three distinct kinds of bindings are mentioned—

- (1.) In parchment.
- (2.) In boards (half binding).
- (3.) In leather.

There cannot be any doubt that parchment bindings were in use at a very early period, and further that the parchment was either stretched

* It must be remembered that the bindings referred to are what we should call publishers' bindings, not special bindings, that is, they belonged to the class in ordinary use.

over wooden boards forming the sides of the binding, or used alone without boards, in the manner now called "limp." The parchment bindings referred to, of course, belonged to this latter class; but I suppose that centuries before Henry VIII.'s time parchment bindings would be employed in Oxford. The small 11th century folio (Bodl. MS. 516) containing sundry minor writings of St. Augustine and other Fathers of the Church was bound in parchment with wooden sides. There is no reason for supposing this to be an Oxford bound book, but it proves, if proof were wanting, the antiquity of the employment of parchment for binding purposes. Also a special interest is attached to this volume because *the title of the book is written on the back* in a 12th century hand. Until the 16th century it was the rule to write the titles of books upon the fore-edge, and place the volumes upon the shelves back inwards; this little book appears to have been an exception to the rule, and in this respect it is believed to be unique. Some time ago Mr. Nicholson, finding the volume in a dilapidated condition, caused it to be repaired, and in taking the binding to pieces the original vellum or parchment cover was discovered beneath one of more recent date; the outer cover had protected the ancient writing from injury. The old parchment was then carefully removed, cleaned, and fastened within the present cover. The writing of the title is assigned to a scribe of the 12th century. An example of parchment binding of somewhat doubtful antiquity may be seen upon "The Cordyale," printed by Caxton in seven weeks, beginning on 2nd February and ending on 24th of March, 1479 (new year's day being March 25th). The binding is formed of a stiff piece of parchment with turned-in edges. The marks of the rivets whereby the book was secured to a chain are visible. Mr. W. Blades* is of opinion that the Bodleian copies of "The Art and Craft," 1491, and "The Game and Play of the Chess," 1481, are in original vellum bindings (*vide* "William Caxton," Ed. 1882, p. 133). In England at a later period, commencing about the reign of Elizabeth, perhaps earlier, the sides of vellum-bound books were ornamented with gold-tooling and gold-stamping. An example of a royal binding ornamented in this manner, bearing the Crown and the

* Since this essay was written this eminent bibliographer has passed away.

initials I.K. covers a copy of "The Play of the Creation," written by John Jordan in 1611—probably James I.'s copy. Handsome arabesque centre ornaments, and shields of arms, were stamped on vellum bindings at and after this time. Of much greater rarity than the bindings mentioned above are the pierced vellum covers of pocket-books and albums. By the kindness of Mr. Macray two examples were brought under my notice—one a note-book (MS. Rawl. B. 4), the sides measuring 6 in. × 4 in. A stamped and gilt medallion of Justice occupies the centre of one side, a number of small piercings form borders around the medallion, and beneath the piercings light blue silk is placed. When new the cream-coloured vellum and the blue silk must have looked very charming, but the materials were too delicate long to retain their freshness, and for that reason vellum is regarded by most practical people as unsuitable for bookbinding.

The second class of binding, called in the Act "in boards," literally consisted of two stout wooden boards fastened together by leather thongs extending across the back of the volume, and having the ends pegged into the solid wooden sides. To cover these bands a piece of leather was glued partly over one side, stretched across the back, and glued to the other side, presenting an appearance similar to the modern "half-bound" books, except that the portions of the sides not covered by leather were left simply unadorned and uncovered. Monastic bookbinders affected this style, sometimes plain, sometimes ornamented with elaborate stampings; but since half binding resulted from a desire for economy, it is usual to find the white roughly dressed leather backs, and half sides unornamented. Upon the shelves of the Bodleian rest numerous examples of mediæval half-bound books.

The third class—books whose sides and backs are wholly covered with leather—cannot be dismissed in a paragraph. Volumes have been written, volumes still have to be written upon this subject, which, from its close connexion with the works of the early printers, forms an important branch of bibliography. From both an utilitarian

and an æsthetic point of view, leather is the best material that can be used for binding a book. The smooth sides of leather bindings being admirably adapted to receive almost every species of ornament, from a simple self-coloured dye to the most splendidly designed and elaborately tooled patterns, are and have been deemed worthy of the work of the most skilful craftsmen. It is on this account chiefly that ancient bookbindings are valuable—not merely from a commercial point of view, but on account of their own artistic merit. It is for this reason that the cult of old bookbinding is fashionable in circles which are supposed to be the most cultivated. The historic interest attached to particular books weighs lightly with the ordinary collector, neither does he value the book as a literary production; knowing little he cares less for the true principles of art and literature. Ethics underlying art are to him as the riddle of the Sphinx was to the Thebans. Perhaps some day an Oedipus will come and clear away the mystery.

But to return to my subject—leather bookbinding. In Europe the five schools of Italy, Germany, France, Spain, and England are distinct; but at various times they have influenced one another to a considerable extent. Even the early English school, of which Mr. James Weale has discovered some three dozen examples, exercised an influence on continental art, and the High German School—too little known now-a-days—influenced still more the art of the surrounding nations. Asia, and Africa too, added their quota, the Italians imitating the Arabian tooling so closely that it would be easy for a novice to mistake an early Italian binding for Arabian work. The Arabs, civilized by the teaching of Mahomed, gradually forsook their nomad habits, and forming settled communities became learned in arts and sciences—in geometry especially they excelled; then from a few simple figures they evolved the poetry of geometrical design known to us by the name of Arabesque. Modified by various national influences, Arab ornament spread through Europe, northward and westward. The Crusades assisted in the work; the merchant princes of Italy completed it. In the 16th century the Italianized Arabesque and Saracenic ornament superseded the more human if

less rhythmical Gothic. This, be it remembered, applies to book-binding alone, not to the sister arts. From the workshop of Aldus in Venice, and from some of the seaports of northern Italy, Oriental ornament filtered into France. On the book-covers of Maioli and Jean Grolier de Servin Oriental designs crystallized. The bookbinders of France, Germany, the Low Countries, and England copied as best they could the Italian models, each artist giving his own idea of what a Grolier binding ought to be, till at last the "Grolieresque" degenerated into rococo. In England books were bound for Henry VIII., Edward VI., and some of the great nobles in the Italian and French styles; some of the specimens belonging to the Bodleian will be noticed later. It is probable that an Italian binder settled in England towards the end of the 16th century and made several bindings of great richness for Queen Elizabeth, Archbishop Parker, and the Earl of Leicester, possibly also for Nicholas Bacon. Examples of this binder's work may be seen at the Bodleian, at the British Museum, Lambeth Palace, Gloucester Cathedral, and elsewhere. The Reformation under Henry VIII. caused the decline of art generally, and especially as applied to bookbindings; also it led to the introduction of much Dutch and German work curiously grotesque. To our close commercial intercourse with the Low Countries we owe, not only the introduction of the printing-press, but also of men who were bookbinders as well as printers, and an immense number of foreign bookbinding tools, and much foreign leather. Oxford did not escape this invasion, as we shall see presently. To expatiate at length upon the superlative merits of leather is unnecessary; everyone knows that *there is nothing like leather* for the bookbinder's art as well as for that of the cordwainer—the old English name for a shoemaker, derived from the *Cordovan* leather upon which he exercised his craft. The word is at least as old as Chaucer's days—Sir Thopas had "*His shoon of Cordewane*," and it is possible that in those days the old English shoemakers may occasionally have turned their hands to bookbinding. Before paper was in general use for the making of books, leather of several kinds was a necessity to the old scribes, who frequently became very skilful in decorating it in various ways other than by means of the pen. The early printers closely followed the

traditions of their predecessors the scribes, who sometimes exercised all the crafts necessary to the complete manufacture and preservation of a book. In the monasteries the same system was employed—the parchment was dressed, the ink made, the book composed or transcribed, the illuminations painted, the loose sheets secured and bound together, the binding ornamented, and a case or coffer made for the completed volume, if not by the same hands, at all events in the same establishment. Many of the tools also appear to have been home-made. There cannot be any doubt that at Oxford, in the religious houses, hundreds of books were thus manufactured, in the true sense of the word, for all books were hand-made in those days. Many of the covers, doubtless, were ornamented with beautifully designed stampings similar to those employed by the early binders at London and Winchester and at the Abbeys of Durham and Hyde. I have already stated that the earliest dated Oxford binding yet discovered was bound in Cat-strete in 1467. From this time onwards specimens of Oxford leather bindings become more common. In the Bodleian may still be seen several rare old volumes printed by Theodoric Rood and Thomas Hunte, the first Oxford printers; these bindings are curiously stamped, showing the printer's connexion with the continent, and perhaps, with William Caxton.

Theodoric Rood of Cologne was the earliest and most important of Caxton's contemporaries in the art of printing in England. In 1478 Rood immigrated to this country and settled at Oxford, where he entered into partnership with Thomas Hunte, an Englishman, who styles himself "*Stationarius Universitatis Oxon.*" Rood appears to have brought with him from Cologne types and bookbinding tools; he and his partner soon commenced the business of printers, issuing several carefully printed quartos. The Bodleian possesses seven specimens of these first-fruits of the Oxford Press; the earliest dated 1479, the latest 1486, all in original bindings. From the year 1479 till 1518, when John Scolar, living in St. John Baptist's Lane, printed one or two little books, no printing appears to have been done in Oxford, and there was, I think, little employment for the bookbinder. Before describing in detail the bindings upon the Bodleian examples of

the books printed by Rood and Hunte, it may be well to premise that at this period German bookbinders planned the ornament of the sides very differently to their English brethren. The German method was an outer frame, composed of parallel, vertical, and horizontal lines overlapping at the four corners. The panel thus enclosed was then divided into lozenge-shaped compartments by diagonal lines. The spaces left between the lines were often enriched by stampings, but sometimes the pattern produced by the ruled lines alone was considered sufficient ornament. On the English examples from the 12th to the 15th century we find the stamps arranged in horizontal and perpendicular lines only, suggesting a Byzantine origin. Sometimes, however, as in the case of the Winchester book belonging to the Society of Antiquaries, the central ornament is circular. The repetition of stamps placed close together in a straight line apparently gave the idea of the roulette.

On the earliest binding attributed to Rood the ornament is planned in a manner that is neither German nor English, but a compromise between the two (*c.* 1478). Upon the bindings of books published in 1481 and 1483 the German diagonal method appears, while two bindings, presumably made at Oxford about that time, one in the possession of Mr. F. Madan, and the other at the British Museum, are decorated in the English style. But the most remarkable fact in connexion with these early Oxford bindings is that the beautiful cover of the Bodleian Caxton "Chronicles," which is ornamented with some of the same stamps that appear on Rood's books, has the obverse planned in the German manner and the reverse in the English. I cannot say that the Caxton was bound in Oxford, but I think it not unlikely. Respecting the stamps used on these bindings it is almost certain that they emanated from the same city, viz. Cologne*; but although the devices are similar, and in some cases identical, it does not follow necessarily that the tools used were the same: many copies of an original stamp could be, and doubtless were, made.

* Mr. W. H. James Weale believes they may have been brought from Brabant.

Of the Stamped Leather Bindings on Early Oxford Printed Books, &c.

(1.) ON "EXPOSITIO ALEXANDRI (DE ALES) SUP (PRIMUM SECUNDUM ET) TERCIŪLIBꝝ (ARISTOTELIS) DE ANIMA."

Colophon.—IMPRESSUM ꝑ ME THEODERICŪ ROOD DE COLONIA
IN ALMA UNIŪSITATE OXON̄. ANNO INCARNACŌNIS DñICE.
M.CCCC.LXXXI. [AUCT. R. SUPRA 10.]



Slightly enlarged.

The binding of this work is undoubtedly contemporary with the printing. The sides measure $11\frac{5}{8}$ in. \times 8 in. There are four bands, boards oaken covered with brown leather of excellent quality, ornamentation of the rudest description, consisting of a number of double lines ruled diagonally across the sides in the German manner, but without any attempt at regularity, and so crooked that they might be the work of a child. In each of the lozenge-shaped spaces thus formed is an elliptical stamp of the Virgin and infant Saviour. It should also be noticed that only the back cover is thus ornamented, the front cover being quite plain, also the Virgin and Child have been stamped upside down, if the cover was ornamented after the book was bound, but what may have happened is that after the cover had been prepared the book was put in it upside down. Assuming this to be so, then it was (what was meant to be) the front cover that was ornamented and the back cover left blank, and the stamps were put on the *right* way up. The book was evidently once tied across the fore-edge with two thongs near the top and two near the bottom.

(2.) VULGARIA QUEDAM ABS TERENTIO IN ANGLICĀ LINGUAM
TRADUCTA, AND OTHER TRACTS. WITHOUT PREFACE OR DATE,
BUT IDENTIFIED BY THE TYPE. [AUCT. R. SUPRA 2.]

From a MS. note written in red ink on a fly-leaf we learn that in "1483. Frater Johannes grene emitt hūc librum Oxonie de elemosinis amicorum suorum."

The binding is of brown leather upon wooden boards. Measurements of sides, 8 in. \times $5\frac{1}{2}$ in.; bands, 4 in. The clasp plate alone remains. The only attempts at ornament are double lines ruled diagonally across the sides.

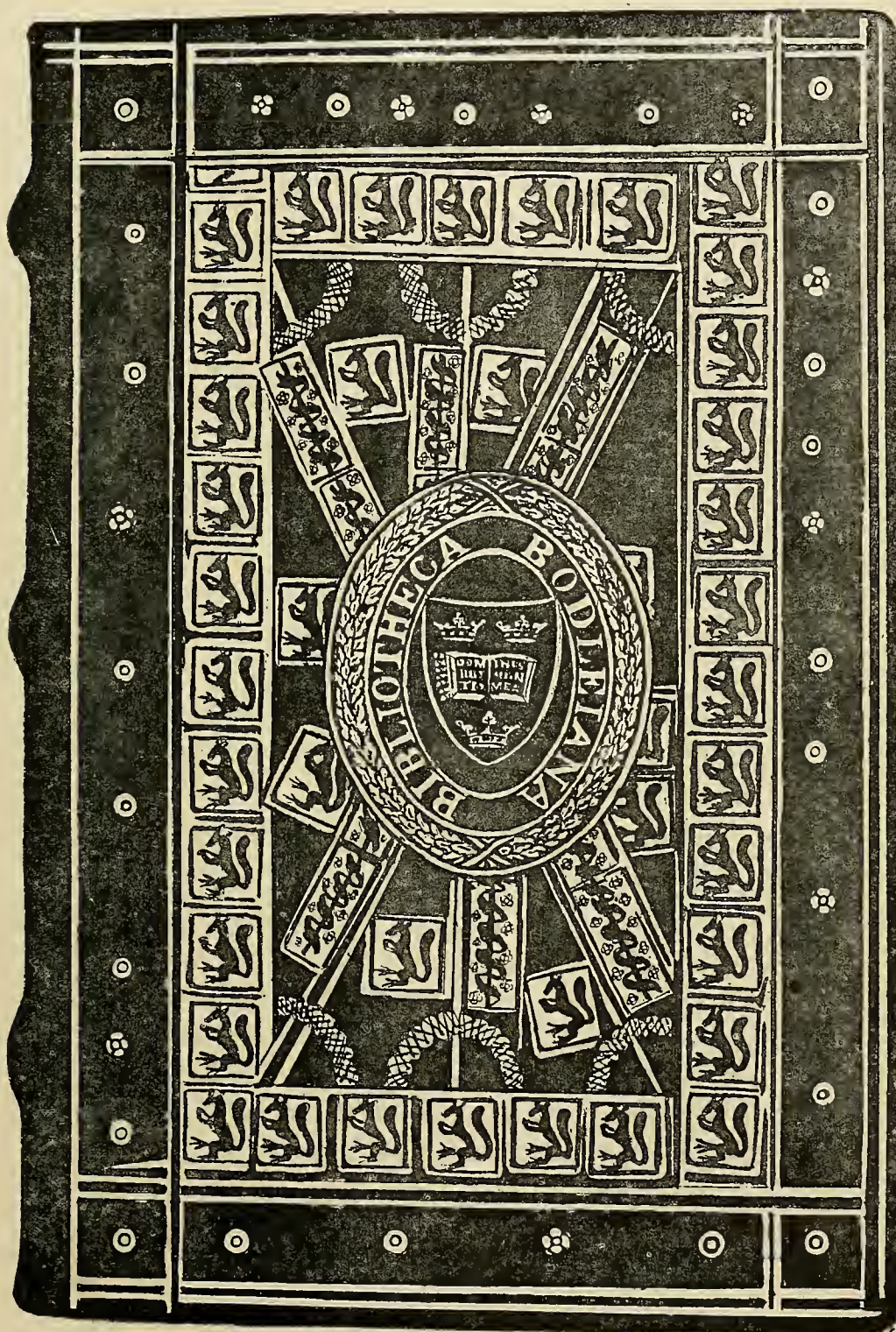
(3.) TEXTUS ETHICORUM ARISTOTELIS, PER LEONARDUM ARRETINUM
TRANSLATUS. 1479. [S. SELDEN, e. 2.]

This volume formed part of the Selden bequest, and came to the library not later than 1659. It is bound in wooden boards covered with brown leather. The sides measure $8\frac{1}{4}$ in. \times $5\frac{1}{2}$ in.; bands, 3. The reverse, a border arranged in the English manner, and composed of a repetition of stamps, half-an-inch square, encloses a parallelogram. Each stamp bears the figure of a squirrel in high relief, but now much worn. Diagonal and perpendicular lines, composed of stamps three-quarters of an inch long by about a quarter of an inch broad, intersect in the centre of the panel, and between, square stamps occur wherever there is space to place them. The stamps used to form the diagonal bands are not suitable for that purpose, and are placed in this position in obvious imitation of the German plan; they were intended for rectangular borders. A fillet stamp of rather unusual character occurs at the top and bottom of the panel. In the centre the great stamp of the library appears; this is an addition made in the early years of the present century, and obliterates the old stamping beneath. On the obverse a similar arrangement occurs to that on the reverse, but a circular stamp of the Agnus Dei takes the place of the square squirrel stamp; the diagonal lines are arranged differently, in a manner more German in character.

(4.) EXPOSICIO SANCTI IERONIMI IN SIMBOLUM APOSTOLORU³ AD
PAPA³ LAURĒTIŪ.

Colophon.—Explicit exposicio, &c. Impressa Oxonie Et finita
Anno domini. m.cccclxviij.

One of the best specimens of Oxford 15th century binding, belonging to Mr. F. Madan. The binding contained other tracts



TEXTUS ETHICORUM ARISTOTELIS, 1479.

besides the famous "Exposicio." The names of these, written in a neat but now almost illegible hand, appear upon the leather on the underside of the obverse cover. The date, 1468, about which so much has been written, is now usually taken to be a misprint for 1478. The arguments, briefly stated, are as follows:—

In 1664 Richard Atkyns, Esq., published an account of a document, said to have been found at Lambeth Palace, containing a history of the introduction of printing into this country by one Corsellis, about the year 1468, who set up his press in Oxford. The printed date of the "Exposicio" agrees with this statement. If the story told by Atkyns be true, then the "Exposicio" is the first book printed in England, and the honour of having printed it rests upon Corsellis and his Oxford press. Modern research has effectually disposed of this fable, and it is now universally admitted that the "Exposicio" is the earliest known product of Rood's Oxford press. From a comparison between the known works by Rood and Hunte and the "Exposicio," it is clear that whoever printed the former also printed the latter. The type is identical. Like the preceding examples, this binding is of strong brown leather, darkened by age, and ornamented with a number of curious little stamps, copied from those used at Cologne and in the Netherlands, or perhaps imported thence into this country.

The sides measure $8\frac{1}{2}$ in. \times $5\frac{1}{2}$ in.; bands, 3. The two clasps have been removed. The ornament is planned in the English style. Both sides are alike. The outer border is ornamented with rose stamps and circular punchings, the inner border of long stamps representing twining tendrils. Although very similar, these stamps are not the same as those upon the "Aristotle" of 1479. In the central panel are arranged five pairs of small rectangular stamps. Upon the first, two birds with human heads; on the second a dragon, eating his own tail; on the third two cocks fighting; on the fourth and fifth the subjects on the second and first are repeated. The stamp with the quarrelsome cocks occurs also on a Louvain binding of 1476, said to be the work of a Cologne bookbinder, also upon a binding now at the British Museum on a "Nider." A similar

binding is that upon the "Latterbury" of 1482 in All Souls' College. The British Museum binding just mentioned closely resembles the binding of the "Exposicio," all the stamps of the latter are used upon the former; but the "Nider" has three extra stamps representing a double-headed quadruped, a double-headed eagle, and two birds drinking from a chalice.

(5.) THE CHRONICLE OF ENGLAND. (NO TITLE.) 1480.

Colophon.—Thus endeth this preſent booke of the cronicles of englond, enpnted by me william Caxton In thabbey of westmynſtre by London. Fynyſſhid and accompliſſhid the x. day of Juyn the yere of thincarnacion of our Lord god M.cccc.lxxx. and in the xx. yere of the regne of kyng Edward the fourth.

[S. SELDEN d. 4.]

This is a binding belonging to the same class as the foregoing and to the same period. Measurements of sides, 12 in. × 8 in.; bands, 4; clasps gone. Marks of having been chained. The ornamentation is on the German plan, but differs in several respects from the bindings usually found upon Caxton's books. The "Boethius" of 1479, discovered by my late friend Mr. William Blades at St. Alban's, bears a strong likeness to this binding, but it lacks the stampings, and the diagonal lines are three-fold, like those of the outer border upon the binding before us. A careful inspection will show that five stamps were used upon one side and three on the other, one square, two oblong.

- (1.) A lion rampant, square.
- (2.) A chimaera,* oblong.
- (3.) A stag couchant, square.
- (4.) A dragon, square.
- (5.) Two birds drinking from a cup, oblong.

The stamps are small, being half an inch square. Nos. 2, 4, and 5 occur on the obverse, where they are arranged in six parallel

* The animal is the fabulous classical monster called the Chimaera. It has a lion's head, a tail consisting of a serpent, and a goat's head rising from the middle of its body.

perpendicular rows, with a row at right angles along the ends. Stamp 5 occurs on the British Museum "Nider" mentioned before. All these stamps differ from those usually supposed to have belonged to Caxton, and the inference is that this is not Caxton's binding. I opine that it is the work of an Oxford binder.

Of Bookbinding in Oxford in the 16th Century.



BOOKBINDING in Oxford held a lowly place in the 15th century, and it does not seem to have advanced greatly during the succeeding age. While the century was yet young, foreign bookbinders introduced large-sized stamps into England, and the roulette soon followed; indeed it must have been suggested by the endless repetition of little stamps used by the binders of the former generation. Both large stamps and the roulette were, I believe, in use in Oxford at an early date. I have before me two volumes bound in leather stamped with medallions containing classic heads. The first is a grammar printed by Gymnicus in 1541, belonging to the library of King's Norton School, founded by Thomas Hall before 1662. There can be little doubt that this book was brought by Hall from Oxford; in the binding was discovered a pad of paper composed entirely of sheets of a rare treatise on ethics by an author whose latinized name is Johannes Dedicus. This treatise was printed at Oxford by John Scolar in 1518. It is almost impossible to decide whether the sheets are binders' or printers' waste, the latter seems the more likely. The second volume, a "Cæsar" printed by Sebastianus Gryphius in the same year as the grammar (1541), is bound in oak boards. The leather sides bear the same medallion stamp, and the binding has every appearance of having come from the same workshop. In later times some one stamped the initials H. G. upon the sides, and more recently Sir Harry Inglis impressed his mark upon the title-page. It is possible that these stamps were used by an Oxford binder, perhaps an itinerant, in the first half of the 16th century; but the evidence is not conclusive, and therefore I throw this out as a suggestion only. After John Scolar came Carolus Kyrfoth, a

Dutchman, who stayed in Oxford but a short time, and appears to have printed but one book in 1519; it may be that Scolar and Kyrfoth were both bookbinders as well as printers, but none of their work has been identified. There are in the library several books bound in leather, ornamented with roulette work of a graceful design, and having the initials C.K. There is reason to think that these are Oxford-bound books. Hitherto I have regarded them as later than Kyrfoth's time, but the tool may have been Kyrfoth's.

According to a statement found in the pages of Anthony à Wood, Peter Treveris followed Kyrfoth; and, in 1527, printed several books in the University, before he removed to Southwark. Peter Treveris printed ten or more of the works of Robert Whitinton, some with, others without date and place. When in London, Treveris was associated with John Reynes, for whom he printed several works; whether Reynes bound books for Treveris we have not ascertained. Two points however are certain, viz., that many of Treveris' books were handsomely bound and stamped with the royal arms of England (Henry VIII.'s and his queens'), and that one of these stamps bears the closest resemblance to the woodcut on the back of the title-page of the book printed by John Scolar in Oxford in 1518. From 1527 till 1585, when a new press was erected at the expense of the Earl of Leicester, Chancellor of the University, a hiatus occurs in the annals of the Oxford press, and consequently to a considerable extent in the annals of bookbinding also. The first book printed at the new press was "*Johannis Casi Speculum moralium quæstionum in universam Ethicam Aristotelis*," printed by Joseph Barnes, printer to the University, in 1585. There is a copy of that book in the library.

During the 17th century some solid work was produced in Oxford; the earlier examples are remarkable for the excellent quality of the leather and the roulette ornaments, usually applied with care. This style was succeeded by one yet plainer, except that the blind-tooling was abandoned in favour of gold-tooling; more labour was bestowed upon the ornamentation of the back than of the sides, which often bore a device or crest in gold stamped in the centre.

Take for example the volumes of Du Chesne's "Historiae Francorum Scriptorum," 1636, bought with the money bequeathed by Margaret Brooke of Temple Combe, Somersetshire. Upon the centre of each side is a large device stamped in gold, consisting of a snake forming a circle, with a cornucopia at each side; at the top a laurel wreath; and at the bottom a label bearing the inscription, "*anno reditu. Margaretae Brooke quinq³ librarum;*" while in the centre is "*coronasti annum bonitatis tue. Ps 65.*" The Earl of Abingdon (James Bertie, 1682), who married Eleanor, daughter of Sir Henry Lee of Ditchley, co. Oxon, affected a similar binding for some of his books, but in this case the stamp was the Abingdon crest, a man's head ducally crowned, surrounded by a laurel wreath, and ensigned by an earl's coronet. The back of a volume of "Pierce's Sermons," 1671, in my own collection, thus stamped, is elaborately tooled. There is a similar binding in Lichfield Cathedral. Another style peculiar to England displayed more taste; it is usually associated with the name of Hugh Hutchins in London, but the contemporary binders in Oxford rivalled Hutchins. The material usually used was blue morocco, upon which delicate gold-tooling appeared; this was based upon the second Bourbon style, but completely individualized. Often the crest of the collector for whom the bindings were made appears among the ornament, but not obtrusively. An example of this style appears upon the "Salisbury Prymer," 1557 (Gough Missal 37). Mr. Macray ("Annals of the Bodleian") suggests that the binding of this was by Roger Payne. In modern times some very creditable work has been executed in Oxford binding offices.

Of the Stamped Leather Bookbindings in the Bodleian.



THE stamped leather bookbindings in the Bodleian are numerous. The collection contained in the two Douce Scrapbooks is in itself representative, and the volumes thus adorned, to be found in almost every part of the library, are too numerous to be fully recorded here. The bindings of the Caxtons and the early

Oxford printed books have been fully described in a previous section. Two beautiful early stamps appear upon a copy of "*Joannes Valenis de Regimine Vitae Humanae*," 1496, and upon "*A Prayer of Salisbury use: F. Regnault*," 1531 (Douce B.B. 89), also among the Bagford Scraps in the British Museum.

(1.) The Mass of St. Gregory, a panel whereon the saint is represented before an altar, with two attendants: above the cup appears the image of our Lord supported by two angels and surrounded by stars; the border around the panel is composed of graceful foliage and a number of animals; at the top, on a label, appears the motto, "Ihesus. filii. de," and below, "Sctē: gregorii." These inscriptions are obviously by a workman who did not know Latin: both are unconstruable. So below, "ore" ought to have been ora.

(2.) On the obverse, within a similar border, the figure of St. Barbara, standing beside her symbol, the tower with three windows; above the figure are two canopies; the background is sprinkled with fleurs-de-lys. In the border is the legend, "Sancta barbara : ore." On a fly-leaf of the "Prayer" of 1531 Douce made the following note, which may easily be explained by supposing that the Caxton mentioned had been issued unbound, or had been rebound at an early period of its history: "I have seen a copy of Caxton's "Boke of the faytes of armes and chyvalry" in the original binding, the covers being stamped with the stamps used for the present volume. This singular (and perhaps unique as to the binding) copy of Caxton's work had belonged to Serjeant Maynard." Measurement of both stamps, 5 in. \times $3\frac{1}{4}$ in. There are two small circular holes or stamps at the top and bottom of each panel.

(3.) A stamp of somewhat similar workmanship but entirely different design occurs upon a copy of "*Horarium scd'm vsu traiecteñ dyocesfis*," 1492, small octavo. In the central panel, a tilting shield, bearing a double-headed eagle, ensigned with an imperial crown and supported by a lion and a gryphon. At the four corners of the border are as many shields. 1st (to left), bearing three fleurs-de-lys; 2nd (to right), an eagle; 3rd (below on left), three

saltire-shaped charges (I do not know what they are called); 4th (to right), a lion rampant. Measurements, 5 in. \times $3\frac{1}{4}$ in. [Douce 16.]

(4.) Among Bishop Barlow's books bequeathed to the library in 1691 are two theological works (numbered A. 7, 21, and 22, Lincoln), printed by Josse Badius of Assche or Assen—Badius Ascensius, the early printer of Paris—bound in leather, ornamented with stamps of unusual size in the French style. Both stamps are divided into four compartments by lines intersecting at right angles at the centre. Under an arch in each compartment the figure of a saint is represented, viz.: 1st (to left), Our Lady of Pity; 2nd (right), a female in the dress of a nun bearing a flail; 3rd (to right), St. Catherine; 4th, St. Barbara. In the centre a shield with the initials **n.h.** joined by a true-lovers' knot.

(5.) On the reverse:—1st, God the Father; 2nd, St. Peter; 3rd, St. John Baptist; 4th, St. Nicholas; in the centre the same initials. Measurements, $6\frac{1}{4}$ in. \times $4\frac{1}{4}$ in. The same stamp (No. 4) also occurs in one of the Douce Scrapbooks, and a variation of No. 5, viz., the four compartments without the shield in the centre:—1st, God the Father (slightly different); 2nd, St. Peter; 3rd, St. John Baptist; 4th, King David. A combination of the 1st and 4th compartments occurs on a stamped binding in Worcester Cathedral Library (described by me in "The Bookbinder," vol. II., p. 104).

English regal heraldry is well represented upon the covers of books in the Bodleian, but the earliest stamp of the armorial bearings of an English king, that bearing the arms and supporters of Edward IV., appears to be wanting. The only example known to me is in Westminster Library. The date of the stamp is probably about the year 1476.

(6.) Upon a "Sallust," Lugd. 1519; on the obverse the arms of Henry VIII. party per pale with those of Catherine of Aragon, crowned and supported by two angels; below, a mound with flowers and grass springing therefrom. Measurements, $5\frac{1}{2}$ in. \times $3\frac{3}{4}$ in.

(7.) On the reverse the king's arms alone,* supported by a dragon and a greyhound, and ensigned with a crown; above, two angels holding scrolls and a Tudor rose; below, two portcullises.

(8.) Upon a block of the same dimensions as 6 and 7, the arms of Henry VIII. party per pale with those of Ann Boleyn, viz.:—(1), Arms of the Earls of Lancaster; (2), Arms of Engolesme; (3), Arms of Guyenne. These were the augments conferred upon Ann with the title of Marchioness of Pembroke. (4), Butler and Rochford, quartered; (5), The arms of Thomas de Brotherton Earl of Norfolk, families connected with the Boleyns. The queen's paternal coat, viz., argent a chevron gules with three bulls' heads, coupé, sable, being wholly omitted. The date of this stamp may be fixed between January 25th, 1533, the day of her marriage with Henry, and May 15th, 1536, when she was beheaded. There are varieties of the three impressions, Nos. 6, 7, and 8, proving that more than one stamp of each kind was made.†

There is another class of stamps, of which there are numerous examples, extending from the time of Henry VII. to late in the reign of Henry VIII. The earliest of these panel-stamps, according to Mr. W. H. James Weale, bear the initials H. N. An example may be seen at Worcester Cathedral. Since they all bear the arms and supporters of the Tudor kings, and the supporters—a greyhound and a dragon—were changed in 1528, we may safely date all these stamps between 1485 and 1528.

* It is absurd to suppose that all books stamped with the royal arms were bound for the royal library, but it may be presumed that the binders who used these stamps held certain privileges from the Crown. In several cases the grants giving these privileges are extant. The books in the royal library were bound in a distinct manner. The present locations of many of Henry VIII.'s books are known. The majority are preserved in the British Museum; some may be seen at the Bodleian. (*Vide* p. 16.)

† The arms of Henry and Ann Boleyn also occur upon a smaller upright stamp ($3\frac{1}{2}$ in. \times $2\frac{1}{2}$ in.); above the crown are placed an angel's head, the sun and moon. The supporters, a lion on the dexter and a greyhound on the sinister, have supplanted the dragon and greyhound; beneath the supporters are the initials H. and A. (Roman capitals). The same initials also occur on a pair of panel stamps with the city arms, &c. This example is in the Bagford collection.

(9) Julian Notary, after he removed to London in 1503, used two panels of this kind, first, containing a large Tudor rose surrounded by the motto—

"hec rosa virtutis de celo missa sereno Eternū florēs regia sceptra feret"

on two labels supported by angels; in the upper corners the sun and moon, the arms of St. George and of the City of London. Below the rose Notary's well-known mark and initials occur.

(10.) Notary's second stamp contains the arms of England and France, quarterly, on a shield supported by a dragon and a greyhound, and ensigned by a crown. In the upper corners appear the sun, moon, arms of St. George and of London. These are the earliest stamps bearing the arms of the City of London that have yet been discovered. In the Bodleian an example may be seen in the Douce collection. There are examples at Lambeth, the British Museum, and in several private collections.

(11 and 12.) Henry Jacobi, probably a foreigner, but settled in London early in the 16th century, a bookseller, illuminator, printer, and binder also, is supposed to have used the same designs with the addition of his initials and printer's mark beneath the rose, and his initials only beneath the shield. In the Douce collection both blocks may be found joined by another stamp, whereon is figured a band of Renaissance ornament. Examples occur at Lambeth and the British Museum.*

(13 and 14.) Similar, but somewhat smaller, are the stamps employed by the famous John Reynes. In the rose stamp Reynes substituted shields bearing his own initials for those of St. George and the City, and beneath the rose he placed a pomegranate, Queen Catherine's badge, thus proving the date of the stamp to be

* A panel stamp of Netherlandish workmanship in the British Museum, Bagford collection, bearing the inscription, "JACOBI ILLUMINATOR FECIT," perhaps belonged to the same binder.

after the accession of Henry VIII. These also are in the Douce Scrapbooks.

(15.) An early and very excellent example of the class of stamps here described may be seen in the accompanying illustration.

[8° A. 24. Art. Seld.] In this case the device is surrounded by a border of conventional foliage in a manner rather unusual. Beneath the rose are placed the initials A.H. joined by a true-lovers' knot. These are the binder's initials, and not those of Henry VIII. and Ann Boleyn, as sometimes stated, since in all probability the



TUDOR ROSE STAMP WITH INITIALS OF BINDER A. H.

binding of the book dates from *c.* 1518, fifteen years before Henry's marriage with Ann, and the stamps themselves may be still older than the binding.

(16.) On the reverse appears a beautiful representation of the Annunciation surrounded by the verse, Luke i. 38—

"Ecce ancilla domini fiat michi secundum uerbum tuum"

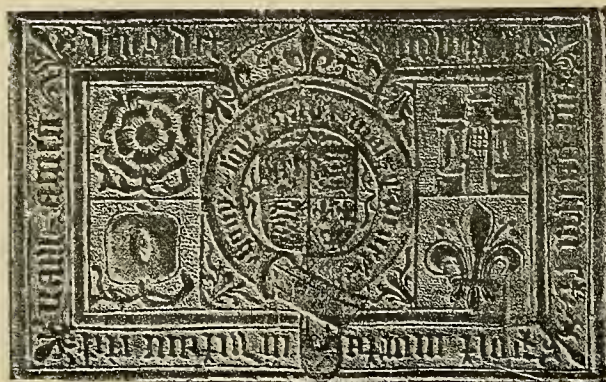
The initials A. H. appear in the foreground of the picture.

(17.) The next stamp is slightly smaller than those described above (4 in. × 2 $\frac{3}{4}$ in.). In the centre a shield bearing the arms of France and England quarterly, surrounded by a garter bearing the usual motto and surmounted by a crown; below are two shields with devices difficult to decipher, the whole surmounted by a semi-circular arch and around the outer border the prayer—

"Deus det nobis suam pacem et post mortem vitam eternam."

(18.) Another stamp by an unknown binder brings us to the English regal badges, of which there are a great number of very beautiful impressions. Here we have the four chief badges in four compartments. The stamp measures $4\frac{1}{4}$ in. \times $2\frac{3}{4}$ in., and is divided into four equal canopied compartments; in the 1st is placed the rose, in the 2nd the pomegranate, in the 3rd the castle, and in the 4th the fleur-de-lys, each ensigned by a crown. The engraving is boldly executed and the background relieved by minute dots. This may be found in the Douce collection of bindings.

(19.) This stamp is a combination of the two previously described.



ARMS OF HENRY VIII. AND ROYAL TUDOR BADGES.

The arms, garter, and crown appear in the centre; the four badges are arranged in square compartments, two on each side. 1st, the rose; 2nd, the castle; 3rd, the pomegranate; 4th, the fleur-de-lys. In the border in gothic letters appears a similar pious ejaculation to that upon No. 17 above, viz :—

"Deus det nobis suam pacem et post mortam vitam eternam amen."*

"SERPENS ANTIQVVS DE SEPTĒ PECCATIS CRIMINALIBVS. VENŪDANTVR
IN VICO MATHVRINORVM. IN DOMO IOANNIS FRELLON."

Colophon.—"Finit hoc opus, per F. K. manus."

[8° S. 27 Th.]


From the fact that this stamp appears upon books printed by John Rastell between 1523-1528, *e.g.* upon the Lambeth copy of "De Fundamentis Legum Anglie et de conscientia," I conclude that the date is probably earlier than 1523.

* An ignorant artist has put *mortam* instead of *mortem*. The same mistake occurs on more than one specimen in the Douce Scrapbooks.

There are several varieties of this stamp. The impressions upon the obverse and reverse of the volume under consideration differ slightly. On the obverse the badges are arranged in the following order: 1st, rose; 2nd, castle; 3rd, fleur-de-lys; 4th, pomegranate. Yet another variety is slightly smaller, and the inscription round the garter is in Roman capitals instead of Gothic letters. All three are in the Douce collection.

Before leaving the subject of royal arms and badges I must mention two medallion stamps in the border of which there is some attempt at heraldic decoration.

(20.) Two small circular medallions of laureated heads within an oblong panel surrounded by a border of Renaissance ornament, and at the four corners the rose, fleur-de-lys, pomegranate, and castle. The name of the binder is unknown.

(21.) On a pair of panels very similar to the last, the royal arms of England appear in the upper border, and below on one panel upon a shield the monogram  assigned by Ames and others to Thomas Godfray.

The great number of bindings ornamented with roulette work bearing royal badges, binder's and printer's mark, precludes any particular mention of them in this place. There are, however, examples by John Reynes, Garret Godfrey van Graten of Cambridge, Nicolaus Spierinck,* and others. In the Douce Scrapbooks so frequently referred to in these pages may also be found stamps bearing the names of Jehan Norins, Andri Bovle, and R. Mace, and the initials I. R., N. H., B. V., O. F., I. R. (John Reynes), M. D. and others. Of the twenty-one examples of stamped leather bookbindings selected from among the vast treasures of the Bodleian, and here described, no two are exactly alike. This diversity is one of the charms of old bookbinding, the artistic

* On a binding this name appears "Spiernick." Mr. E. Gordon Duff discovered the binder's own signature on paper in an old binding at the Bodleian. The signature is Spyrynck.

excellence of the work is another and superior attraction. To the men who designed and made the stamps in the first place credit is due, but to the bookbinders who planned the ornament and applied the stamps to the bindings must be given no small meed of praise. Most of these bindings belong to the period immediately preceding the Reformation, and to this fact is due both the selection of subjects and their artistic treatment. Scenes and characters from sacred and legendary history are here represented with all the force and vigour of mediæval art, and the heraldic subjects display a wonderful fertility of invention and excellence of design. It is a significant fact that the true spirit of mediæval ornament died about the time when monasteries were suppressed, and although three centuries and a half have passed since Henry VIII. made himself supreme head of the English Church, art as applied to bookbinding, at all events, has not recovered from the blow it then received. No one will deny the corruptions existing in some of the monasteries, but every true lover of art must deplore that with the downfall of the monastic system in England came the downfall of the old religious art, the first aim of which was to instruct, and the second to gratify the sense of sight. The Renaissance artists forgot the first aim; their ornaments were meaningless, though graceful.

Of some Specimens of Gold-tooled Bindings.



It would be impossible to do justice to all the magnificent examples of gold-tooled bindings in the Bodleian. Representative examples are given in this volume, but several have been omitted, because it was found to be impossible to obtain a satisfactory photographic reproduction of them.

In the glass case No. 22, to the right of the librarian's chair, may be seen a splendid specimen of 17th century French binding, but fineness and beauty are not the only qualifications

which entitle this binding to the notice of the amateur; the associations of its earlier days are equally interesting from an historic and artistic point of view. The famous collectors Colbert, le Comte de Hoym, Lamoignon, and Douce, regarded this book with feelings of pride while they were the possessors of it. Its memory, too, is enshrined in the "Decameron" of Dibdin. The title runs, "La Sainte Bible Française." "Paris, par Iean Richer et Pierre Chevalier, 1621." 3 vols., large folio. Bears paper label:—

"Bibliotheca Lamoniana. A. 66-8,"

and an inscription on title:—

"Bibliothecæ Colbertinæ. A. 67-9."

now:—Douce B. subt. 13-15.

This is what the gossiping author of "Decameron" has to say about the binding:—

"I know not who was the usual binder of Count Hoym's books, but I suspect either that the count, or his binder, was fond of a smooth *fore edge*! Greater heresy can scarcely be conceived. Mr. Douce possesses the most beautiful specimen of binding from Count Hoym's collection which I remember to have seen. It is a copy of the French Bible of 1621, 3 vols. folio, which had been formerly in the Colbert collection, and which was 'newly covered' (I borrow the select phraseology of Messrs. Woodman and Lyon) by the Count: '*Exemplar elegantissimè exterius decauratum*,' is the adjunct in the Bibl. Hoym, No. 136. I admit the delicacy, truth, and brilliancy of its multitudinous circular ornaments, 'like lacework manufactured by fairies, when the chaste orb of night is riding near her highest noon', yet . . . 'Why so captious, gentle Master Rosicrusius?' exclaims the generous-hearted reader. I reply, but 'quaere the ampler dimensions of the copy "Tempore Colberti?"' There is so much of the 'smoothly shaven green' about it that I own I am a little sceptical thereupon. Yet most heartily do I congratulate its present friendly possessor upon finding, when it had afterwards gone into the Lamoignon collection, that the very beautiful tooling has not, in turn, been disposed of—for a substitute at once hideous and tasteless! For surely, surely, of all tasteless and terrific styles of bindings what equalleth the *reliure à la Lamoignon*? Mr. Payne, I know full well, will scold prodigiously about this saucy attack upon the bibliopegistic reputation of his beloved Lamoignon—for he bought the collection, so called '*en masse*,' and did *not* keep his carriage in consequence."

The rose-coloured morocco in which the three volumes are covered is as fresh as when it left the hands of the binder, the so-called Le Gascon. The tooling closely resembles that on known specimens of Florimond Badier's work, but unlike some of Badier's best specimens this binding is not inlaid with leather of various colours. The design resembles work executed by Clovis and Nicolas Eve for President de Thou; indeed, Le Gascon appears to have studied the Eve method—perhaps he was a pupil of that famous master—but in 1625 his bindings assume a distinctive character. We notice the well-known geometrical patterns composed of lines edged with gold, the spaces between the lines are filled with ornaments, *aux petits fers* extremely beautiful and lacelike, composed of numberless minute gold dots *au pointillé*. These, too, are the characteristics of Florimond Badier, who, if he be not the same person as Le Gascon the mysterious, certainly imitated his style. Badier was appointed one of the booksellers to Louis Quatorze in 1645, and Le Gascon disappears somewhere about the year 1651. The arms of De Hoym appear in the centre of each side of the binding, and diminutive human heads are introduced in two rows of four each in a manner usual with Le Gascon. Since Dibdin's time bibliography has advanced. It can be assumed now with confidence that the so-called Le Gascon worked for le Comte de Hoym, and after Le Gascon, Boyer. The back of each volume is divided into eight compartments by seven bands. The title, "Sainte Bible, Tom. I.," occupies two of these, the others are ornamented in a similar manner to the sides, but in the lowest compartment on a label are the words, "Par Pierre Frizon Paris 1621." The sides measure 16 in. × 11 in.

A binding of some historic importance, but uninteresting artistically, is now numbered Douce G. subt. 6. It belonged to King Philip of Spain, and is covered in dark claret-coloured morocco. The ornament consists simply of three plain borders composed of double lines or fillets in gold, one within the other, small tooled ornaments at the corners, four small scrolls placed at the middle of

each side, a circular laurel wreath in the centre, and two crossed branches below the wreath. The inscription runs :—

“PHILIPPO AVSTRIO REGI
HISPANIAE OPTIMO
MAXIMOQ' PRINCIPI”

In wreath :—

“NEC SPE NEC METV”

On reverse :—

“HVBERTVS GOLTZIVS HERBIPOLITA
AVCTOR DEVOTVS NOMINI
MAJESTATIQ' EIVS' D'D'”

In wreath :—

“COLIT ARDVA VIRTVS”

Measurements, $12\frac{1}{2}$ in. \times 9 in.

The title of the work runs :—

C· IVLIVS CAESAR SIVE HISTORIAE IMPERATORVM CAESARVMQVE
ROMANORVM EX ANTIQVIS NVMISMATIBVS RESTITVTAE LIBER
PRIMVS BRVGIS FLANDRORVM ANN·M·D·LXIII.

Another historic binding, the last that can be mentioned in this essay, protects “A Hymn to Queen Elizabeth,” written in French by Georges de la Motthe, and presented by him to the queen in 1586. Every page of the book has an ornamental border and a curious miniature portrait of the queen precedes the “Hymn.” The binding of brown leather is inlaid in a Grolieresque pattern with various coloured morocco; the leading lines are all edged with gold; the arms of England, the initials E. R. and S., and the Tudor badges complete the design in the centre, under a polished crystal is a device in translucent enamel, once thought to be made of humming-birds' feathers. Georges de la Motthe was a French refugee living in England, and on that account I suppose the binding of the

“Hymn” to be English; it is certainly unique, and a very early example of leather inlaying. The following note appears upon a fly-leaf :—

“ Ex dono Ornatissimi, simulac optimæ spei Juuenis D. Johānis
Cope Armigeri, Equitis Aurati, Baronetti, F. natu maximi,
Olim Reginensis Oxon̄. Almæ Matris ergô. 4° Cal.
Jan., 1626 ”

and upon a fly-leaf at the end is attached a fragment of some English theological treatise in a minute but wonderfully clear hand (“Annals,” p. 326). [MS. FR. e. 1.]

Of some Oriental Bookbindings.



SINCE the Bodleian is exceptionally rich in Oriental MSS., this essay would be incomplete without some mention of Oriental binding. In 1887 the entire Oriental MSS. room had been finally arranged under the direction of the present chief librarian.

The use of distinctive colours* for binding different classes of books has been abandoned in other departments of the library, but in the Oriental Room it has been introduced with great advantage. Many Oriental MSS. are in the form of rolls, or are written on palm-leaves, and a special form of covering had to be devised for their protection. For this purpose boxes were made covered in cloth of various colours, fully lettered, and provided with air-holes to prevent damp. In one year about 200 palm-leaf MSS., chiefly Dravidian, Pāli, Sanskrit, and Sinhalese, besides numerous rolls were boxed thus. They are stored in specially deep shelves with the narrow ends to the front. Cases or covers were likewise made for various MSS. in beautiful bindings; many of these bindings are priceless works of art. It was intended to include several representative specimens of Oriental bookbinding in this book; indeed Mr. Nicholson justly

* Distinctive colours are used for labeling.

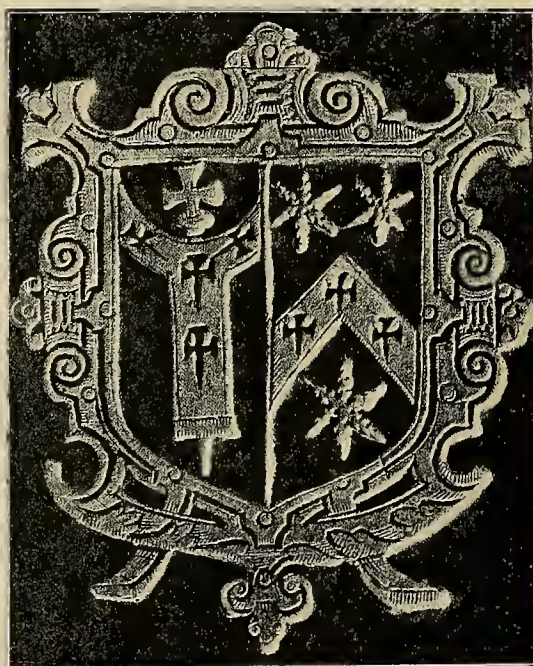
suggested that a work of this kind would not be complete without them, but unfortunately owing to the difficulty in photographing the gorgeous colours of some of the Indian and Persian book-covers, and the consequent complete failure of the negatives, this part of the work had to be abandoned.

Among the "Ouseley additional" MSS. is one (No. 177) of the *Dîwân-i-Khâkân*, *i.e.* the *Dîwân* of the royal Persian poet Khâkân, that is Fath 'Alî Shâh of Persia. The history of the MS. is curious: it was written *c.* 1810 and presented to the English Ambassador at the Persian Court, and, perhaps as a mark of special favour to him, the artist who painted the cover placed in the centre of each side a miniature of the Holy Family, and above and below two medallions representing the heads of European ladies in 17th century costume. The rest of the ornament consists of flowers and birds beautifully painted after the Persian manner. The introduction of Christian subjects in Persian art may at first seem strange, but it can easily be accounted for by the fact that Shâh Abbas, who lived in the early part of the 17th century, employed a colony of Dutch and Italian artists to decorate the palaces of Ispahan. In South Kensington Museum there are several Persian paintings of Christian subjects, such as the Virgin and Child, the originals of which are to be found upon the walls of Ispahan. An artist named Nadjef was one of the best painters at the commencement of the present century, and it is possible that this cover was painted by him.

Another most beautiful specimen of Persian miniature painting upon papier-mâché contains a collection of 27 portraits of the Moghul emperors, from Timur to Muhammad Shah, A.D. 1335 to 1747 (MS. Ouseley adds. 173). The ground is green, with a shimmer of gold in it, there are borders, corners, and centre-pieces of conventional flowers and foliage. The remainder of the surface is decorated with flowers painted with wonderful accuracy, springing from thin gold stems, arranged so as to form a pattern of graceful scroll-work. This cover was painted about the end of the 18th century. The back of the binding is of Russian leather tooled in

gold. There are also specimens of Indian work in ivory, gold-lacquer, velvet, and silk brocade.

In conclusion, I would point out that it would be a herculean task to attempt to mention all the bookbinding worthy of notice in the Bodleian ; a few only of the most important can find a place in these pages. Though they are few in number it is hoped that for all practical purposes they may prove sufficiently representative.



ARMS OF ARCHBISHOP LAUD.

HISTORIC BINDINGS
IN THE BODLEIAN LIBRARY.

PLATE I.

EVANGELIARIUM, SIVE LECTIONES EVANGELICÆ PRO FESTIS PER TOTUM ANNUM.

FOLIO MS. ON VELLUM. 10TH CENTURY. RED MOROCCO WITH
IVORY CARVING OF THE CARLOVINGIAN SCHOOL INSERTED IN
FRONT COVER.

[MS. DOUCE 176.]

Measurements of the ivory panel: 8 in. × 5 in.



PANELS of carved ivory were used by the Romans to protect a surface of wax or a few sheets of parchment, upon which important memoranda could be written. Consular diptychs of larger size than those made for everyday use formed part of the presents sent to eminent persons by new consuls, on their appointment to office. These consular diptychs were in later time adapted to Christian purposes, for preserving in churches the names of the faithful, of bishops, or of benefactors. In the Carolingian period the panels of diptychs were used to adorn the bindings of precious manuscripts, and it is only with ivories devoted to this purpose that we have now to deal. The Bodleian possesses three famous ivories on book-covers, the earliest being that represented on the opposite page. The history of the MS. in brief is as follows. It can be traced to the Abbey of St. Faron, near Meaux, in the Department of Seine and Marne. In 1833 it was bought at the sale of M. Abel-Rémusat's library by Payne (a bookseller), who sold it to Douce for the sum of £31 10s.

The volume was apparently rebound in red morocco some time during the 18th century, and an ivory carving of the 9th or 10th century was mounted upon the obverse cover. It is evident that the ivory was intended for the decoration of a book-cover, and it is probable that the other leaf of the diptych (now lost) contained in the centre a representation of the Crucifixion, surrounded by twelve scenes of the later events in our Lord's history. The carving is said to be Italian work.



EVANGELIARIUM. MS. ON VELLUM. XTH CENTURY.

In red morocco, with ivory carving of the Carolingian school, inserted.

Plate I.

Professor J. O. Westwood thus describes the subjects of this curious relic of early Christian art:—

“In the large central compartment is a very beautiful figure of the Saviour, of the youthful type, with long flowing hair, and a cruciferous nimbus, treading down the lion, serpent, dragon, and young lion. (Ps. xci. 13.) In His right hand He holds a cross over His shoulders, and in His left hand an open book inscribed, *IHS. XPS. SUP(er) ASP(idem)*. The drapery is rather fluttering. Around this chief figure are twelve small compartments surrounded by borders ornamented with classical mouldings and pilasters, and containing representations of the earlier scenes of the Gospel history.

- I. The prophet Isaiah standing by a tree holding a scroll inscribed, *ECCE VIRG(o) CONCI(piet)* (Is. vii. 14), in Roman capitals, the *C* and *G* being of the angulated form.
- II. The salutation of the archangel Gabriel. The Virgin (with an attendant standing by an architecturally designed erection) seated with upraised open hands, the archangel, with a long rod, having just reached the ground, his wings still partly extended.
- III. The birth of Christ. Joseph seated at the bottom to the right, the Virgin seated on the bed to the left, the Infant lying in swaddling clothes on the manger, with the heads of the ox and ass to the right.
- IV. The three magi offering their gifts to the Saviour, seated on His Mother's knees.
- V. Herod commanding the slaughter of the children, one of whom lies dead at his feet, whilst another (larger than its mother, who stands near with uplifted hands) is held up by an attendant, who is about to dash it to the ground.
- VI. The baptism of Christ, represented as a naked youth, in the river Jordan, which is flowing out of a rock to the right; the Baptist, an aged figure to the left, places his right hand on the head of the Saviour, over whom hovers the holy dove with rays springing from its beak.
- VII. The first miracle at the marriage-feast in Cana. Christ commanding the servants to fill the six water-pots with water.
- VIII. Christ asleep in the ship awakened by His three disciples.
- IX. Christ restoring to life the ruler's daughter (Matt. ix. 25), who is lying on the bed, at the side of which stand the father and the Saviour, with His right hand raised in the act of benediction.
- X. Christ driving the devils out of the demoniac into the herd of swine, who are rushing downwards towards the sea; the face of the demoniac is sadly distorted.
- XI. Christ healing the paralytic, who is carrying his bed on his shoulders in the manner represented on early sarcophagi.
- XII. The woman with the bloody flux touching the hem of Christ's garment.

All these little groups (each about an inch square) are excellently treated.”

This ivory has been figured in Didron, “*Annal. Archéol.*” (vol. xx. p. 118), and in “*Fictile Ivory Casts in the South Kensington Museum*,” London, 1876.

PLATE II.

LATIN GOSPELS OF ST. MATTHEW AND ST.
MARK, PRECEDED BY THE CANONS OF THE
NEW TESTAMENT AND A PREFACE BY ST.
JEROME.

FOLIO MS. ON VELLUM. EARLY 11TH CENTURY. FRONT COVER:—
IVORY CARVING SURROUNDED BY ENGRAVED BRASS OF THE
CARLOVINGIAN SCHOOL. [MS. DOUCE 292.]

Measurements: Ivory, 7 in. × 4½ in. Side of cover, 9½ in. × 7½ in.



FINE MS. of the Gospels of SS. Matthew and Mark comes next in date: it is of the 11th century, bound in exceedingly thick boards, covered with brown leather, and ornamented on the obverse side by an ivory carving variously assigned to the 9th, 10th, and 11th centuries. The ivory panel is framed in a border of gilt brass, whereon are engraved representations of our Lord seated upon rainbow, supported by two angels, the four evangelists, an angel, a royal personage receiving a book, and an ecclesiastic, in the act of benediction, each figure being placed under a semicircular arched canopy. Two metal clasps (one lost) revolved on large headed pins fastened to the fore edge of the lower cover, and were secured by a similar projecting pin on the upper cover. A small iron ring, attached to the binding by a thong of leather, shows that the precious volume was intended to be chained to a desk. The outer metal rim appears to be of later workmanship than the engraved border.



GOSPELS OF ST. MATTHEW AND ST. MARK. MS. XITH CENTURY.

In leather, with ivory carving inlaid, with brass border, gilt and engraved.

Plate II.

The carving represents Christ seated, surrounded by a vesica-shaped aureola, upon which, behind the head, are three arms of a cross representing a nimbus in an unusual manner. The figure is represented as middle-aged, but beardless, draped in a flowing garment. The left hand supports a book resting upon the knee. The right hand is raised in benediction. The feet are naked, and rest upon the heads of two allegorical figures representing earth and water; the first is a female, who holds a snake coiled round her arm in one hand, and a branch in the other. The second figure is mutilated, but the left arm, holding a fish, remains, and one foot appears in a stream of water; both figures are winged. In the four corners the four evangelical symbols are seen; the subjects are surrounded by a foliated border similar in design to the illuminated border on the first page of the MS. A perfect bookbinding of the 11th century is a great rarity, but the example we are considering appears to be a genuine specimen of that period, perhaps repaired a century or two later. The scheme of decoration in this and the preceding example is the same; in both a large oblong central panel is surrounded by a border of small rectangular compartments, containing a number of subjects of minor importance, and in both the subjects chosen to decorate the binding have a direct bearing upon the contents of the volume. The simplicity of conception and boldness of execution are characteristic of the early art of Germany, to which country the binding probably may be assigned.

PLATE III.

CODEx EBNERIANUS.

A GREEK MS. OF THE END OF THE 12TH CENTURY, CONTAINING THE NEW TESTAMENT (WITHOUT THE APOCALYPSE) AND THE NICENE CREED. BEAUTIFULLY WRITTEN AND ILLUMINATED, WITH PICTURES OF EUSEBIUS AND CARPIANUS, THE FOUR EVANGELISTS AND SAINTS JAMES, PETER, JUDE AND PAUL. WITH LECTIONS, ETC., PREFIXED BY JOASAPH, A CALLIGRAPHIST, IN 1391, WHO ALSO ADDED JOHN VIII. 3-11 AT THE END OF THAT GOSPEL.

[In the earlier half of the 18th century, its owner, Hieronymus Wilhelm Ebner, stripped off its decayed cover (leather gilt, with 4 silver clasps) and re-bound it in silver, using the silver-gilt stars of the old binding, and adding the ivory figure, which is as old as the MS.] [MS. MISC. GR. 136.]

Measurements: Ivory, 6 in. \times $3\frac{1}{4}$ in. Silver cover, $8\frac{1}{4}$ in. \times 6 in.



THE famous "CODEx EBNERIANUS," is a small quarto of 426 leaves of fine vellum, beautifully written and illuminated, embellished with eleven rich paintings, and sumptuously bound. The MS. is assigned to the end of the 12th century; it contains the New Testament (except the Apocalypse) and the Nicene Creed.

Hieronymus Wilhelm Ebner Eschenbach, of Nuremberg, whose name the volume perpetuates, obtained it when first brought from the East—"ex singulari numinis providentia"—and in the early half of the 18th century caused it to be rebound in solid silver of great purity, and further ornamented with five silver-gilt stars of eight points, an ivory carving of the 11th century, and an inscription



NEW TESTAMENT. CODEx EBNERIANUS. GREEK.

Carved ivory figure of the XIth century, on modern plate of silver.

Plate III.

in Greek characters, corresponding to the style of the MS., praying for a blessing upon himself and family.

The old 14th century binding of leather, covering wooden boards, was ornamented with five silver-gilt stars and four clasps (the same that now appear on the new cover).

In the year 1820 the library obtained the "Codex" by purchase from Messrs. Payne and Foss for the sum of £150.

The ivory represents the Saviour seated upon a richly-carved throne with cushion and footstool of the Byzantine type. The figure is middle-aged, with thick flowing hair and pointed beard; the nimbus around the head is of three rays, sometimes called cruciferous. (Compare the two preceding examples in which the *three* rays are clearly shown.)

The left hand, covered by drapery, holds a book resting upon the knee, the right hand being raised in benediction, the first and second fingers only being extended.

Traces of gold and vermilion still remain upon the throne; the figure appears to have been left in the original colour of the ivory. To quote the opinion of Professor Westwood: "This is one of the most exquisitely finished pieces of the later Byzantine work in existence; the drapery is even more delicately tooled than the Paris triptych of Romans V., or the Féjerváry St. John."

As an instance of the error likely to arise from art critics working from casts or models instead of originals, it may be well to notice that M. Didron ("Ann. Archéol.") doubts the authenticity of this carving, because he cannot reconcile a portion of the inscription and the silver star (which appear on the cast taken by Professor Westwood for the Arundel Society) with the apparent date of the carving, with which, as above stated, the ivory had no connection originally.

While the MS. was still in Ebner's possession a small descriptive volume of forty-four pages, and an engraved facsimile, were published by Conrad Schoenleben, under the title "Notitia egregii codicis Græci Novi Testamenti Manuscripti," etc., 4° Norib. 1738; this was incorporated by Dr. Murr in his "Memorabilia Bibliothecarum publicarum Norimbergensium," published in 1788, part ii. p. 100, to which was added thirteen well engraved plates of the illustrations, binding and text.

See also Scrivener's "Plain Introduction to the New Testament," 1883, p. 195.

PLATE IV.

LATIN PSALTER, ILLUMINATED.

8vo. MS. ON VELLUM. 13TH CENTURY. TRANSPARENT ENAMEL ON SILVER, WITH SILVER-GILT BORDER.

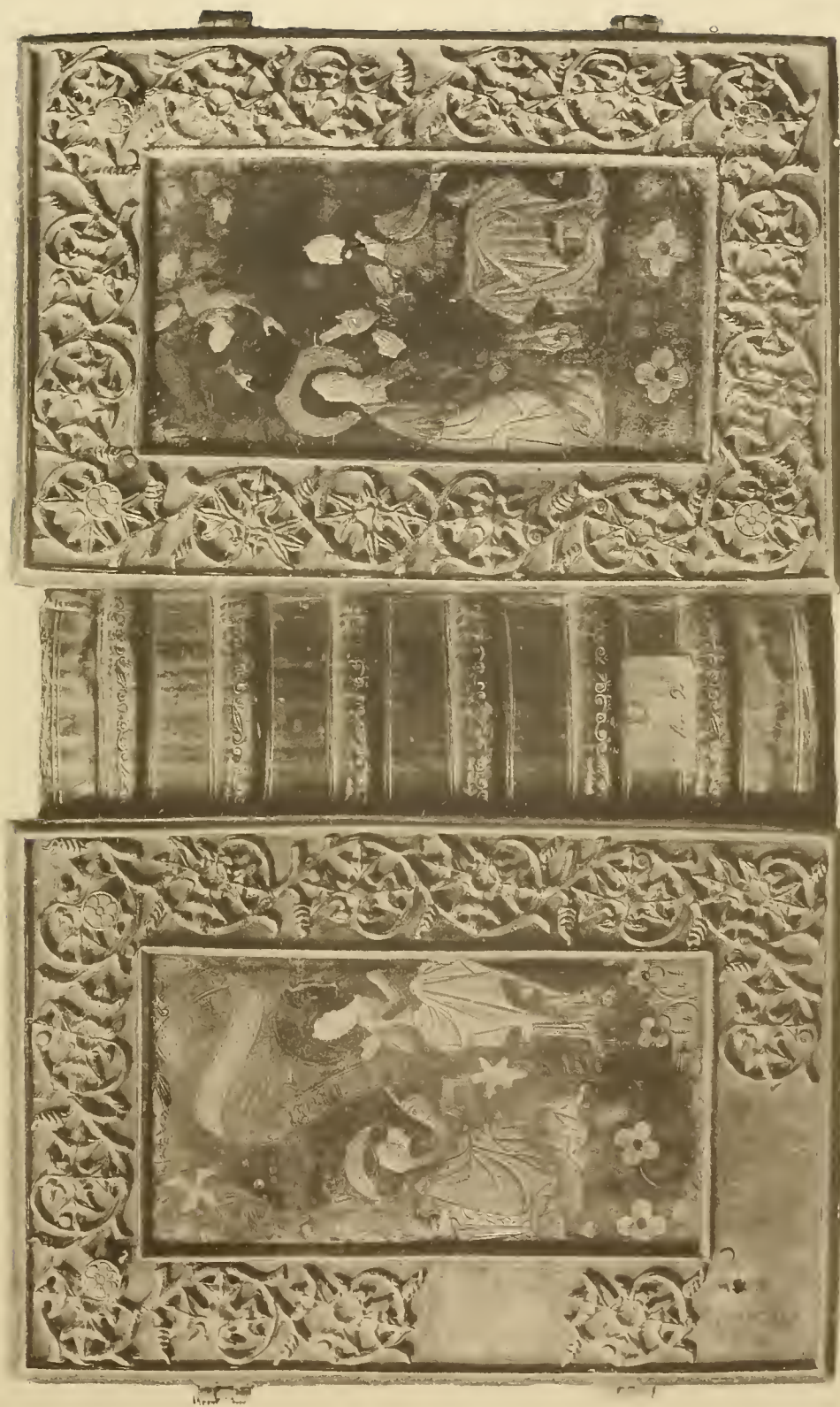
[Auct. D. IV. 2.]

Measurements: 5½ in. × 3¾ in. Enamel, 3½ in. × 1¾ in.



WING to the intrinsic value of the materials used in the adornment of the best mediæval book-bindings comparatively few examples have escaped the melting-pot. Hence it is unusual to find so perfect an example of binding, adorned by the skill of the enameller and the goldsmith, as the one represented on Plate IV. Enamel is a very suitable adornment for the binding of an illuminated MS., the rich colours of the enamel accord with the miniatures within, and the weight of the silver keeps the vellum leaves closely pressed together. Both panels are enamelled upon silver, and surrounded by a solid silver-gilt border of foliage, hand-wrought; in each of the four angles there are small projecting studs of silver, so placed to prevent the cover from injury when the book was being used.

The obverse side represents the Coronation of the Blessed Virgin. Our Lord and His Mother are represented seated. Christ rests His left hand upon an orb, and raises the right hand in benediction. The face is middle-aged and bearded, the head is crowned, an under-garment of purple is almost concealed by a robe of blue. The Virgin's closely-fitting dress is coloured green with studs of gold, the mantle purple, lined with blue. An angel in a purple vestment descends from blue and purple clouds, and carries with him a golden crown. A richly diapered background of green completes the picture. Beneath are two bright blue forget-me-nots with yellow centres.



LATIN PSALTER. MS. ILLUMINATED ON VELLUM.

Bound in silver, partly covered with translucent enamel.

The reverse panel is similar in treatment to the obverse, but the scene represented is the Annunciation. The Blessed Virgin, clad in purple with a blue mantle edged with brown, stands to receive the angel, who kneels upon the ground, holding in one hand a label with the words **ECCE MARIA GRACIA**, to which he points with the finger of the other hand. From the right-hand upper corner the dove is seen descending. One of the angel's wings is extended, the other folded. Between the two figures a lily is placed. Two of the silver knobs have been lost from this side, as well as two portions of the silver border. Unfortunately, too, three pieces of enamel have been chipped off; the other panel is perfect except a small blemish on the Virgin's robe.

The subjects described above are engraved on silver plates, upon which translucent enamel, resembling coloured glass, has been fixed by fusion, and through the enamel the finest lines of the engraving beneath are clearly visible. The bright silver shines through the rich greens and purples of the enamel, and its actual colour may be seen through the pure crystal covering of the faces of the figures. This kind of enamel succeeded the early *champlevé* and *cloisonné* enamels, and differed from them in being painted with fusible materials upon a broad surface of gold, silver, copper, or platinum, without hollows or prepared enclosures; the colours became transparent or translucent by fusion. This method was employed chiefly during the 13th, 14th, and 15th centuries; but it was revived in the 18th century, and applied to various small articles of *bijouterie*, and with certain modifications it still flourishes at Geneva. Limoges was the chief seat of the art of enamelling, from the 13th to the 15th century, and the enamels produced there were extensively used as devotional pictures, triptychs, and book-covers. This beautiful work of art was given by Sir Robert Cotton to William Butler, M.D., of Cambridge, in 1614, and to the Bodleian, July 15th, 1648, by Dame Anne Sadler, wife of Ralph Sadler, of Stonden, Herts.

PLATE V.

A GERMAN CHRONICLE OF EVENTS FROM
THE BEGINNING OF THE WORLD TO THE
CHRISTIAN ERA.

LARGE FOLIO MS. ON PAPER. WRITTEN IN 1459. BROWN LEATHER
WITH BRASS CORNERS.

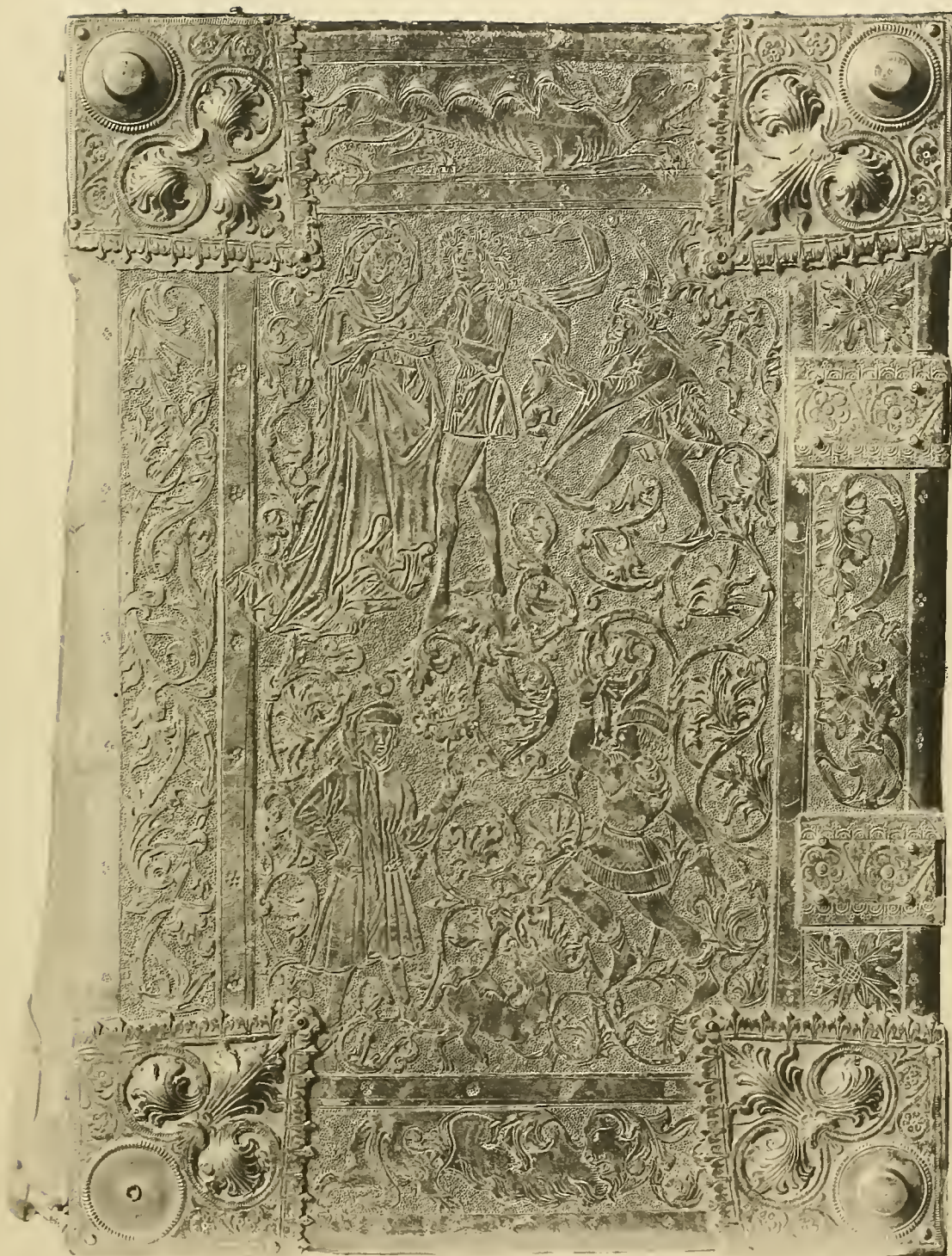
[MS. DOUCE 367.]

Measurements: 16½ in. × 11½ in. Central panel, 11½ in. × 7 in.

Number of bands, 4.



THE binding we have now to describe is the finest specimen of 15th century wrought leather preserved among the treasures of the Bodleian. It is hand-wrought leather and engraved metal work of the latter half of the 15th century, German certainly, and perhaps produced by a Nuremberg artist. It is not made of *cuir bouilli*, although the method of producing the ornament is similar to that employed upon that remarkably strong and light material. In this binding there are heavy boards of great thickness and substantial metal corners, clasps, and bosses. Before describing the *motif* of the design it may be well to indicate the manner in which the ornament was produced, a manner employed chiefly in the towns of Germany and the Netherlands. The thick well-tanned leather would be damped before being worked. Then the design would be drawn upon the surface and the outlines carefully cut with a sharp knife, and the portion of the surface forming the background of the design peeled away. The detail of the figures and foliage would then be added by a process similar to engraving, and the depressed portion punched till it presented a surface of minute granular spots. Sometimes punching, without peeling, would be the process used to produce the background.



CHRONICLE OF EVENTS. IN GERMAN. MS. XVTH CENTURY.

In hand-wrought leather, with brass corners and bosses.

Plate V.

Alart Du Hameel himself could scarcely have twined foliage and branch more cunningly, or fitted living forms to gothic ornament more skilfully than the artist who wrought this leather. Gothic ornament, always pregnant with meanings and moral lessons, often presents great difficulties to the student who would interpret it. The figures on the binding before us are allegorical; they probably represent the temptation of man as set forth in German legend. The long-haired gallant, whose length of limb is remarkable, offers a ring to the lady, whom he clasps by the waist, while the little grotesque creature in cap and bells holds out his hands mockingly. This group of figures may represent Adam, Eve, and the Devil; Faust, Marguerite, and Mephistopheles, or any other three persons by whom the mediæval artist sought to represent a truth moral and mystical. But who can interpret the meaning of the soberly-clad citizen, the leaping figure, in hunting costume, and the dog below?

On the reverse the design is bolder in treatment. The border, fully 2 inches wide, is filled with conventional foliage. The inner panel measures $8\frac{1}{2}$ in. by $4\frac{1}{4}$ in. Two curious beasts adorn the panel, at the top, a quadruped, with a lion's body and a man's head. The head appears to be grinning, or roaring, at the tail; beneath, a lion couchant.

Four elaborately-wrought brass corner-pieces with raised bosses protect the leather from injury, and upon the under side a fifth boss in the centre helped to steady the great folio when lying upon its side on the desk.

PLATE VI.

LAS HORAS DE NUESTRA SEÑORA CÕ MUCHOS
OTROS OFICIOS Y ORAÇIONES IMPRESSAS
EN PARIS.

COLOPHON:—FENESCEN LAS HORAS DE NUESTRA SEÑORA IMPRESSAS
EN PARIS POR NICOLAO HIGMA. POR EL SYMON UOESTRE
LIBRERO . QUI BIUE EN PARIS : A LA CALLE DE NUESTRA SEÑORA.
8VO. BROWN LEATHER. (c. 1520.)

[DOUCE BB. 225.]

Measurements : sides, $7\frac{3}{10}$ in. \times $4\frac{7}{10}$ in. Bands, 4.



THE beautiful "BOOK OF HOURS," printed in Paris, for Nicholas Higma and Simon Vostre, is remarkable for the variety of its embellishments; the borders in particular are fine; they contain two Dances of Death, besides other subjects, and some of the larger engravings are signed. As set forth in the title, this is a Spanish Book of Hours; unfortunately it is undated, but it undoubtedly belongs to the early portion of the 16th century, and the binding is contemporary with the book.

In the Bibliothèque Nationale, some bindings of the time of Francis I., display the same arabesque ornament in conjunction with the royal badge, the salamander, the initial F, fleur-de-lys and royal shield.

In the example before us, the boards are covered with light brown leather; the centre and corners are deeply impressed, and upon the



LAS HORAS DE NUESTRA SEÑORA. SPANISH.

In brown leather, painted and gilt.

Plate VI.

depressed surfaces, which are thickly gilded, graceful Saracenic raised patterns, coloured black, appear; the broad borders surrounding the depressions are also coloured black; the remainder of the surface of the leather retains its natural brown tan, and is thickly sprinkled with gold dots, while the effect is heightened by the gold being covered with a coat of glossy varnish. The back of the volume is beautifully tooled with small Saracenic ornaments, similar to those introduced into Western Europe from Venice by Holbein. The sprinkling of gold dots, too, marks an epoch in decorative book-binding. This innovation, it is said, appeared upon Venetian bindings about the year 1475, speedily spread northwards and westwards, and reached the French capital a few years later.

PLATE VII.

LATIN EPIGRAMS ADDRESSED BY ROBERT
WHITINTON TO CARDINAL WOLSEY. PRE-
SENTATION COPY.

SMALL FOLIO MS. ON VELLUM. 16TH CENTURY. BROWN LEATHER
DEEPLY STAMPED AND GILT.

[MS. BODLEY 523.]

Measurements: sides, $6\frac{1}{2}$ in. \times $9\frac{1}{2}$ in. Stamps, 6 in. \times $2\frac{1}{2}$ in. Bands, 5.



IN the adornment of this binding two stamps of unusual size were used; the first represents St. George in the act of slaying the Dragon, the second contains three badges of the royal house of Tudor. The designs are bold, but exceedingly rude in execution, having the appearance of English work of the early years of the 16th century. St. George, who is standing on the dragon's back and thrusting his spear down the monster's throat, might be mistaken for St. Michael, were not the Archangel's wings wanting; he wears a suit of finely-fluted plate-armour, the plumed bascinet has the vizor raised, showing the features of the warrior. Beneath the plate-armour appears a skirt of chain mail. The hips are further protected by ornamental tuiles. The legs are encased in cuisses protecting the thighs, genouillères covering the knees, and jambarts extending from the knees downwards to the sollerets of broad overlapping plates on the feet. Poorly executed foliage completes the design. In the second stamp the Tudor rose occupies the upper portion of the block; in form the badge is somewhat unusual, the flower springs from a long stem with leaves. In the centre is a portcullis of sixteen openings, from the upper corners of which two chains hang down reaching to the pomegranate. Below is the pomegranate set upon a short thick stem from which two leaves spring. The stamps used were cut in cameo, the detail being engraved upon the raised portion in a manner suggestive of wood-carving of the period; indeed, it is quite possible that the



LATIN EPIGRAMS. M.S. ON VELLUM. XVIITH CENTURY.

In brown leather, stamped and gilt.

Plate VII.

stamps were of wood and not of metal. The stamping upon the leather is in intaglio, and the gold-leaf would be applied after the first stamping, in the manner still employed by Oriental bookbinders. In colour the leather is light brown, it is well-dressed, and of fine grain resembling basil. The stamps are arranged to form three oblong panels extending across the cover from the back to the fore-edge. On the obverse, St. George is in the middle flanked by the badges; on the reverse, the badges occupy the centre, and St. George the outer panels. There are slight differences in all the impressions. A plain roller band of three lines surrounds the panels. Four silk strings, one at each end and two at the fore-edge, secured the covers.

There can be little doubt that the ornamentation upon this binding was produced by means of pressure, and not by heated tools. The next photograph (Plate VIII.) shows gold-tooling produced in the ordinary way by means of small tools heated.

In many respects the binding before us is as interesting as any in the Bodleian. It is a sumptuous binding intended for presentation; the historical associations connected with it recall the time when Wolsey, then in the height of power, was founding Cardinal College, and Whitinton was the chief authority (in the schools of Oxford) on points of grammar. The binding is useful too as an example of the overlapping of styles.

Robert Whitinton, the author of this manuscript, was born at Lichfield about the year 1480. He received his education "in the school at the gate of Magdalen College, Oxford." In 1501, according to Berkenhout, he began to teach a grammar school in London. In 1513 he was laureated at Oxford. Wynkyn de Worde and Peter Treveris printed some of his books, chiefly grammatical treatises. Now-a-days these books are seldom to be met with: those still in original bindings usually bear stamps of the Royal Arms. Examples may be seen on three volumes of Whitinton's works, dating from 1516 to 1530, now at the British Museum. Johnson, in his account of Wynkyn de Worde's press, in the first volume of "*Typographia*," gives a list of many of Whitinton's books. These epigrams, addressed to Cardinal Wolsey, probably have not been printed. In a note upon the Day-book of John Dorne, Bookseller in Oxford, 1520, Mr. F. Madan has directed attention to the striking fact in connection with the studies of the University, that most of the grammatical works then sold were written by John Stanbridge and Robert Whitinton, both connected with Magdalen College Grammar School.

PLATE VIII.

“VITAE ILLUSTRUM VIRORUM.” A MANUSCRIPT
FROM HENRY VIII.’S LIBRARY.

GOLD-TOOLED WITH ARMS AND INITIALS OF KING HENRY VIII.
BEFORE A.D. 1529.

[MS. BODL. 354.]

Measurements: 14½ in. × 9½ in. Bands, 4.



THE early history of English gold-tooled binding is lost in obscurity, but it may be taken broadly that many of the so-called English bindings are in reality French or Dutch: this may be proved in some cases by a comparison being made between known specimens of Parisian binding and the so-called English. It is also probable that some of the early gold-tooling done in England came from the hands of foreign workmen, of whom not a few were Huguenot refugees. That the art of gilding leather was practised in this country at an early date may also be taken for granted; but the gold leaf was applied by means of mucilage, and not by the mere pressure of heated tools.

Thomas Berthelet seems to have been the first bookbinder of consequence who introduced gold-tooling into England. Berthelet's period extends from about 1530 (in June of that year he published certain proclamations) to 1555, when, according to the books of the Stationers' Company, he died. From the patent, still extant, it appears that Berthelet was the second man who held the office of King's Printer in England, and it is certain that he bound and adorned books for the King's Library. There is extant an account of certain books bound by him "in the Venetian manner" for the king, and in a case devoted to bookbindings at the British Museum one of Berthelet's bindings may be seen to this day.

Without doubt, the volume we are now considering, formed part of the royal collection. Its presence in the Bodleian is easily



VITAE ILLUSTRUM VIRORUM.

In brown leather, gilt, with royal arms and tudor rose.

Plate VIII.

accounted for. In August, 1605, James I. visited Oxford and the Bodleian. "Moved to a wonderful temper of liberality, the king then offered to present from all the libraries of the royal palaces, whatsoever precious and rare books Sir T. Bodley, on examination, might choose to carry away; and promised that a grant should be made under seal lest any hindrance should arise."* This grant was passed under the Privy Seal in November of the same year, and Bodley appears to have carried off several valuable MSS. from Whitehall, among others some ancient folios, of which this is one, and some volumes belonging to James himself.

In the present imperfect state of knowledge respecting the early Tudor bookbinders, it would be dangerous to affirm that this volume was bound by Berthelet for King Henry's Library, but the probabilities seem in favour of the supposition. There is a strong suspicion of Italian influence in the design and arrangement of the tooling. An oblong panel in the centre contains the arms and badges of Henry VIII., within an elliptical border. The supporters are those used before 1529, the badges, the fleur-de-lys, rose, and portcullis. The motto in Roman capitals, "**REX : HENRICVS : VIII : : DIEV : ET : MON : DROIT :**" This settles the ownership of the volume without dispute. Above and below the central device, on either side a crowned Tudor rose, are the letters K. H.† The corners of the outer oblong compartments are adorned by vases from which depend foliage and grotesque scrolls, the inner of the two outer borders is composed of neatly tooled fleur-de-lys in double row, the outer border is hidden beneath an edge of modern leather. Written on a fly-leaf, in a bold hand, are the following words:—"Codex hic fuit olim Henrici VIII., ei Jo. Leylandus Titulum fecit." "Vitae Illustrium Virorum, &c." And below, in another hand, "Carmen scriptum manu Lelandi." John Leland, or Leyland, if we accept the old spelling, was appointed by Henry VIII. keeper of the King's Library about the year 1530. To him we owe the preservation of many valuable MSS., and not a few antique bookbindings.

* Macray, "Annals of the Bodleian," p. 32.

† It has been suggested that the initials K. H. = Kateryn Howard.

PLATE IX.

ARCHITECTURE OU ART DE BIEN BASTIR
DU MARC VITRUE POLLION AUTHEUR
ROMAIN ANTIQUE: MAIS DE LATIN EN
FRANÇOYS, PAR JAN MARTIN SECRETAIRE
DE MONSEIGNEUR CARDINAL DE LENON-
COURT. POUR LE ROY TRES CHRESTIEN
HENRY II. PARIS AVEC P. DU ROY. ON LES
VEND CHEY JACQUES GAZCAN. 1547.

A BOOK FROM THE LIBRARY OF DIANNE DE POYTIERS.

[DOUCE V. SUBTUS I.]

Measurements: sides, 15 in. × 10 in. Back, 15 in. × 1½ in.



ALTHOUGH the brilliancy of this binding has been dulled by age, it is still one of the finest of the kind in the Bodleian or in any other English library. It is a work of importance, not only on account of the size and beautiful design, but also by reason of the historical associations connected with it. The ornament upon the white calfskin sides consists of broad black lines and scrolls edged with silver, and between the scrolls the monogram H.D. In the elliptical central panel are grouped bows, arrows, quivers, and crescents, the symbols of the huntress queen. On the obverse side, near the top, a neat oblong brass frame, terminated at the ends by crescents, is fixed to protect the title (*Vitruve*) written on a piece of vellum. The ornament upon the back is in keeping with that upon the side covers, consisting of gracefully curved black lines edged with silver, and crescents, bows, and triangles in silver.

The title *Vitruve* on the back proves that this volume, like most of the books in the library at Anet, was intended to stand or lie upon the shelf with the back *facing outwards*. At a period much later than the middle of the 16th century the books in many libraries, both English and continental, were placed upon the shelves back inwards. I see no reason to doubt that the binding represented in Plate IX. is a genuine example from Dianne de Poytiers' library.

Fastened inside the cover, at the end of the book, is an engraving of a bookbinding of great beauty, and more elaborately ornamented than the one before us. The engraving is taken from "*Notes et Extraits des Manuscrits de la Bibliothèque Nationale*," tome v. p. 257, d. 18, and represents a design somewhat formally divided into rectangular compartments; in the centre is a fine miniature painting of the goddess Diana, who is represented with her dogs pursuing game through a forest glade, her red robe fluttering in the wind. Lions' heads occupy the four corners, and the compartments are formed by bands of black and yellow morocco inlaid upon a white ground. The usual monograms and badges of Diana of Poitiers and Henry II. appear upon the binding. In the Bodleian there are two more bindings supposed to have belonged to Henry II. and the favourite duchess. These are upon (1) "*Horae in laudem beatissimae Virginis Mariae, ad usum Romanum. Parisiis ex officina Reginaldi Calderii et Claudii ejus filii*," 1549. [Douce BB. 184]; and upon (2) "*The Prymer in Englishe and Latin sette out alonge: after the use of Sarum*." Printed by Florent Valentine at Rouen in 1556. [Douce BB. 15.]

PLATE X.

GROLIERESQUE BINDING: ENGLISH (?)

(c. 1550.)

FROM ONE OF THE DOUCE SCRAPBOOKS OF BOOKBINDINGS.

SIR THOMAS WOTTON'S BOOKBINDING.

Measurements: 9 in. × 6½ in. (full size, now cut down to 8½ in. × 6 in.)



It will be well to mention here that there are in the Bodleian two large folio scrapbooks, containing a remarkably fine collection of leather bookbindings, some stamped, others gold-tooled. These bindings were removed from the books which they originally adorned, and arranged, apparently without method, by Francis Douce, who certainly appreciated good and artistic work, and to whom the Library is indebted for many of the finest specimens of bookbinding now to be found within its walls. For the second scrapbook, bibliophiles are indebted to the forethought of the present Librarian, Mr. Nicholson, who found a parcel of old bindings in the library, and caused them to be arranged chronologically and mounted in a book uniform in size with the Douce Scrapbook.

The plate on the opposite page is taken from a binding thus preserved. It must be apparent to the veriest tyro in art, that the design is meritorious; although an obvious copy of the style of ornament introduced by Grolier, it is not a servile imitation; indeed it bears marks of original and distinctive genius. The tooling may not be so carefully executed as that of the great French artists of the same period, but boldness of treatment, the true characteristic of English art, fully compensates for any lack of mathematical exactness on the part of the draughtsman or executant.



GROLIERESQUE DESIGN ON BROWN CALF.

With arms of Thomas Wotton, Esquire.

Plate X.

The light brown leather is covered with delicately interlaced black lines edged with gold, here and there arabesque foliage tooled in gold adds lightness to the design. Along the central guiding line four spaces, almost circular, are thickly sprinkled with gold dots, about which more presently. In the centre of the design the arms of Sir Thomas Wotton are stamped in silver. Quarterly first and fourth, argent, a saltire engrailed sable: (Wotton.) Second and third argent on a chief sable a lion, passant guardant, argent: (Rudstone.)

Sir Thomas Wotton was the father of the better known Sir Henry Wotton, who in Elizabeth's days became secretary to the Earl of Essex. After the rebellion of that hot-headed Earl Sir Henry fled for his life across the sea. At the accession of James I. he returned to England, and died Provost of Eton in 1639. All Sir Henry's adventures may be read of in the pages of Isaac Walton's "Lives," but little is narrated about Thomas Wotton, the connoisseur of books, and especially of bookbindings, beyond the facts that he came of a good family, and was twice married, first, to Elizabeth daughter of Sir John Rudstone, Knt., by whom he had three sons; secondly, to Eleonora, daughter of Sir William Finch, by whom he had one son—Sir Henry, the Eton Provost. Thomas Wotton's admiration for the triumphs of the great French collector's bookbindings led him to emulate the beauty of the continental models. So successful was he in his hobby that he earned the name of "The English Grolier." The founder of the French school of ornamental binding was born at Lyons in 1479, and died in Paris on the 22nd of October, 1565. Sir Thomas Wotton's period lies somewhere between 1521 and 1589: his bookbindings are even more rare than those of his continental contemporary. A binding with the Wotton arms, ornamented in a similar manner to the example before us, is given in Bernard Quaritch's "Facsimiles of Bookbindings."

The British Museum Library does not contain an example of Thomas Wotton's armorial binding, but a fine specimen bearing his name is exhibited in one of the glass cases in the King's Library.

PLATE XI.

GROLIERESQUE BINDING: ENGLISH (?)

SIR THOMAS WOTTON'S BOOKBINDING (?)

DOUCE SCRAPS. (c. 1550.)

Measurement: $11\frac{3}{4}$ in. \times $7\frac{1}{2}$ in.



THIS example is much larger than the previous binding, although for the purpose of uniformity the plate has been reduced in the process of photography. The binding has neither inscription nor arms whereby it may be identified as the property of a particular collector, but it is evident that whoever designed the last example for Thomas Wotton, also designed this; material, technique, and treatment are the same in both, though the designs differ. If the binding we are now considering be the work of an English bookbinder, it is a production creditable to English art, and certainly it will bear comparison with some of the most celebrated examples of foreign bookbinding of the same period. It may be useful to set down the chief distinguishing features of the few examples of Wotton's bookbindings which I have seen.

1st. The material is a soft light brown leather having a fine satin-like surface.

2nd. The chief lines are painted black and edged with thin gold lines, and measure from $\frac{2}{16}$ in. to $\frac{3}{16}$ in. in breadth.

3rd. Spaces enclosed by curved lines are usually sprinkled with gold dots.



GROLIERESQUE DESIGN ON BROWN CALF.

From the library of Thomas Wotton, Esquire.

4th. Gracefully curved sprays of foliage are introduced where practicable.

5th. The designs are geometrical, consisting chiefly of straight lines interlaced.

The example of Wotton's binding at the British Museum, referred to in the description of Plate X., has been reproduced in Mr. H. B. Wheatley's book. On the middle of the side is the legend THOMÆ · WOTTONI · ET · AMICORUM, tooled in gold, in obvious imitation of Grolier and Maioli.

Date of some of the best specimens of Wotton's bindings, c. 1544 to 1552.

PLATE XII.

COVSTVMES DU BAILLIAGE DE SENS & ANCIËS
RESSORTS D'ICELUY, REDIGÉES, & ARESTÉES
AU MOIS DE NOUEMBRE, L'AN MIL CINQ
CENTS CINQUANTE CINQ, PAR ORDONANCE
DU ROY.

A SENS, DE L'IMPRIMERIE DE GILLES RICHEBOYS, M. D. LVI.
AUEC PRIUILEGE DU ROY. 4TO. PRINTED ON VELLUM. ROYAL
VALOIS BINDING. BROWN LEATHER. (c. 1556-9.)

[ARCH. BODL. D. SUBT. 22.]

Measurements of sides: $9\frac{2}{5}$ in. \times $6\frac{2}{5}$ in.



HIS sumptuous copy of the *Coustumes du Bailliage de Sens*, has the appearance of having been printed and bound specially for presentation to the king. It is in every way a most beautiful and artistic production, worthy of the best period of French art; boldness of conception, simplicity and gracefulness of treatment, are the leading characteristics of the design. In point of date, the binding cannot be much later than the year in which the book was printed (1556). The style of ornament, too, agrees with this supposition, and the binding may have been executed by one of Geoffroy Tory's pupils. (Tory himself died in 1533.) To quote from the introduction to his *Champfleury*, he had been employed by "Monseigneur the treasurer for war, Master Jehan Grolier, councillor and secretary of our lord the king, lover of fine arts, and of all learned personages," both as designer of letters and of bookbindings. Many of the finely woven and inter-twined designs known to us by the name of the amateur were, I



COUSTUMES DU BAILLIAGE DE SENS.

In brown leather, with cameo portrait of Henri II.

Plate XII.

imagine, the product of Tory's brain and pencil. The so-called Grolieresque style was to a great extent though not entirely due to Tory's pupils, who developed the style brought from Italy by their master.

The effect of the gold-tooling upon the brown leather of the example before us is heightened by broad black lines twining around the gold medallion in the centre, upon which is stamped in high relief a portrait of Henry II. of France; above and below appear the crescents of Diana; but the other emblems of the Huntress Queen and of her frail namesake are absent.

Blue, green, and white pigments add lightness to the general effect; these colours are used as edgings to the black scrollwork, and upon rosettes. It should be noted that the colour upon this and similar bindings was applied moist by brush or knife, and it is pigment not leather. The inlaying of leather upon leather was not generally practised till a later period, although examples of mediæval inlaid leather are known.

The portrait, a bust with head uncovered, and body protected by finely wrought armour, is flanked by the initials H. H., ensigned by a royal crown: in the border surrounding the medallion, above the head is a wreath of laurel leaves. Gold medallions are found upon Italian bookbindings of the sixteenth century, but usually they are copies of ancient cameos or gems, not portraits of living people. There are examples of Italian cameo bindings in the Douce collection, and at the British Museum. King Henry II. does not appear to have adopted the medallion for ornamenting his bookbindings till about the year 1555, and the Grolieresque French style did not come into general use among amateurs till after 1560, when it denoted degeneracy in art. Medallions were produced by means of stamps. When portraits were not engraved upon the medallions, and the design would allow, the stamps were quartered, and the triangles thus formed used for corner-pieces as well as in combination for centre-pieces.

PLATE XIII.

DIONIS NICÆI RERVM ROMANARUM A
POMPEIO MAGNO AD ALEXANDRUM MA-
MÆÆ, EPITOME AUTHORE IOANNE XIPHI-
LINO. EX BIBLIOTHECA REGIA.

LVTETIAE, EX OFFICINA ROBERTI STEPHANI TYPOGRAPHI REGII,
REGIIS TYPIS. M.D.LI. CUM PRIVILEGIO REGIS.

SMALL FOLIO. BROWN LEATHER, GOLD-TOOLED, &C., BADGE OF THE
EARL OF LEICESTER.

BINDING FROM THE COLLECTION OF ROBERT DUDLEY, EARL OF
LEICESTER. c. 1556. [AA. 15. MED. SELD.]

Measurements of sides: 10 in. × 7½ in.



ALTHOUGH a meritorious piece of work, this binding is inferior in many respects to the beautiful French example, No. XII. Here we see a centre-ornament quartered in order to be pressed into the service as a corner-piece, and, obviously, out of harmony with the rest of the design. Then the delicate gold convolutions forming the outer frame to the medallion are overpowered by the heavy black lines of the inner border and the mechanically produced corner-pieces. Notwithstanding the blemishes, the detail and general effect are good, and the work is conscientiously executed; indeed, this is one of the finest specimens of Robert Dudley's bindings.

In England during the reigns of Edward VI., Mary I., and Elizabeth, several great nobles indulged their taste for splendour by furnishing their libraries with books in elaborately ornamented bindings. Many specimens of great beauty, bearing the arms and badges of the famous men to whom they belonged, have endured centuries of hard usage, and may still be seen in almost pristine freshness.



DIONIS NICÆI RERUM ROMANORUM, ETC.

In brown leather, with badge of the Earl of Leicester.

Plate XIII.

William Cecil Lord Burleigh, Sir Thomas Wotton, Robert Dudley Earl of Leicester, and Henry FitzAlan Earl of Arundel, are among the best known patrons of art and of bookbinding; the two first preferred the so-called Italo-Grolieresque style, examples of which have been given in Plates Nos. X., XI. The Earls of Leicester and Arundel, on the other hand, affected a style copied more directly from the French. It is possible that both earls employed French artists living on the continent, but it seems to me more probable that the books were bound in England by workmen following French traditions.

A few words about the badge in the centre of the side may not be out of place, since it is by means of the badge that the history of the binding is known. Upon a wreath a bear erect, argent, chained and muzzled, or, supporting a ragged staff; this is the famous badge of the Earls of Warwick. Doubtless Camden is right in supposing that the Beauchamps "gave the beare for their cognizance, and left it to their posterity," since, as he quaintly puts it, "the Beauchamps came of a daughter of *Ursus* de Abtot." However that may be, the badge is at least as old as the time of Sir Richard Beauchamp Earl of Warwick, who died A.D. 1439, and it has been customary, from an early period, to represent the bear muzzled and chained. In the present example the badge is marked with the cadence-mark, the crescent, used by Leicester to distinguish his badge from that of his brother Ambrose Earl of Warwick. Some of Leicester's bindings have the initials R.D. in addition to the badge. On the Earl of Arundel's bindings the oval is turned lengthways, and within it is painted a horse galloping through woods.

PLATE XIV.

DIALOGUE DE LA VIE ET DE LA MORT, COM-
POSÉ EN TOSCAN PAR MAISTRE INNOCENT
RINGHIERE, GENTILHOMME BOULONGNOIS.
NOUUELLEMENT TRADUICT EN FRANCOIS
PAR JEHAN LOUUEAU, RECTEUR DE CHAS-
TILLON DE DOMBES. SECONDE EDITION.

A LYON, DE L'IMPRIMERIE DE ROBERT GRANJON. MIL. V^c LVIII.
SMALL 8vo. RED SATIN, EMBROIDERED. c. 1558.

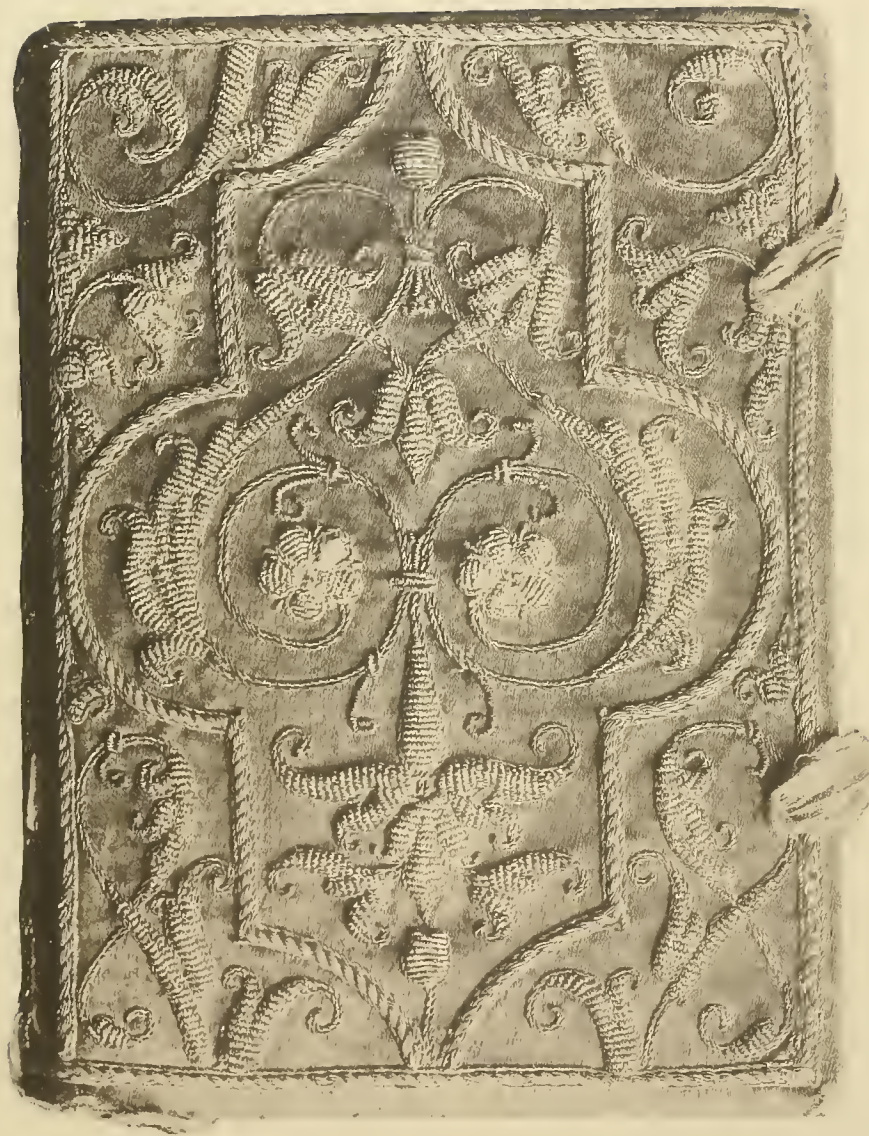
[BODL. 660.]

Measurements of sides : 6 in. × 4½ in.



It is not surprising that an old institution like the Bodleian should be rich in examples of embroidered bindings. There are some fifteen examples of "the works of learned ladies," to quote Dr. Rawlinson's humorous title upon a volume of samplers. The collection is not a large one, but it is choice, including nearly a dozen fine specimens of needlework of the 16th and 17th centuries. To the courtesy of the Rev. W. Dunn Macray I am indebted for the following list of embroidered bookbindings. The dates attached to each specimen can only be taken approximately.

- I. Binding worked by Queen Elizabeth for Queen Catherine Parr. c. 1544.
(MS. Cherry 36.) On a groundwork of light blue silk knitted, a braided cross and initials K. P. in silver thread, and at each corner a heartsease.



DIALOGUE DE LA VIE ET DE LA MORT.

In rose-coloured satin, embroidered with gold and silver thread.

Plate XIV.

- II. Ruby satin, embroidered with gold and silver thread. (*Vide* Plate XIV.)
c. 1559. (Bodl. 660.)
- III. Black velvet, worked with silver thread by Queen Elizabeth, on a New Testament. c. 1579. (e Musaeo 242.)
- IV. Ruby velvet, embroidered with emblems for Queen Elizabeth. (*Vide* Plate XVII.) c. 1583. (Douce Bib. Eng., 1583. b. 1.)
- V. White satin, elaborately embroidered in silks, and silver and gold thread. On obverse, a shield, gules (?), a cross vair between four eagles displayed or (?), crest. An eagle. Supporters. Moses and Aaron. On the reverse, in the centre, a shield bearing, gules, a bend or, between three crescents (two in chief gules, one in nombril point arg.), embattled chief arg. At the four corners of the cover the four evangelists seated. Some of the colours have faded. c. 1617. (Bib. Eng. 1617. c. 1.)
- VI. Dark blue velvet, embroidered with silver thread, much worn, on a volume containing a Prayer-book of 1616 and Psalms of 1622. c. 1623. (C. P. 1616. f. 1.)
- VII. A very beautiful binding, in green velvet, embroidered with gold and silver thread. In the centre, an elliptical panel, containing a portrait of the Duke of Buckingham, worked in silk. Upon a presentation copy of Bacon's Essays (1625); given by Lord Bacon to the Duke of Buckingham. Presented to the Library by Lewis Roberts, a London merchant. In 1631, one shilling was paid for a green baize cover for this binding. Owing to the cover then provided, the velvet and silks have retained their brilliancy and colour. c. 1625. (Arch. Bodl. D. 104.)
- VIII. Tapestry much worn. c. 1627. (Bib. Eng. 1626. f. 1.)
- IX. Pink satin, faded white, raised design in silver thread, foliage in silk. Upon a New Testament printed at Cambridge in 1628. c. 1629. (N. T., Eng., 1628. f. 1.)
- X. Little Gidding (?), binding, on a Prayer-book, in silver thread and coloured silks, embroidered in various tapestry stitches. (*See* Plate XXII.) c. 1631. (C.P. 1630. e. 1.)
- XI. White satin, embroidered with gold and silver thread, coloured silk and spangles. Landscape and figures in centre. c. 1640. (*See* Plate XXIII.) Upon a Bible. 8vo., London, 1639. (Arch. Bodl. D. subt. 75.)

- XII. Small binding in white satin, with figures raised, garments composed of loose pieces of silk tacked upon the groundwork, representing King David, playing upon a harp, attired in a flowing wig and robe, behind him a dog, a dragon-fly, etc. On the reverse, Abraham in the act of sacrificing his son; the Patriarch is attired in a large wig and falling collar of the period of Charles II. This volume was purchased from Thorpe, the bookseller, in whose catalogue for 1832 it appears as No. 11260, priced at £5 5s., and described as "said to be bound in a piece of a waistcoat of Charles I." *c.* 1660. (Douce Bibles, N.T. Eng. 1625. g. 1.)
- XIII. This is a large binding, covered with a piece of needlework in tapestry-stitch, representing two figures in the costume of the period of Charles I. Apparently the binding has been repaired. The sides are protected with a narrow strip of leather, gold-tooled and dated on the back. (4. Δ. 217.)
- XIV. A small white satin binding embroidered in coloured silks and silver thread. A blue and yellow corn-flower occupies the centre of an elliptical panel, which nearly fills the side of the book, and is surrounded by a number of silver cords. In the corners are purple (?) and blue heartsease. The embroidery is faded and much worn. The substantial silver guards and clasps are torn off the obverse cover; the guard remains upon the edges of the reverse. Upon a Bible 1633. (Bib. Eng. 1633. f. 2.)
- XV. A small white satin binding embroidered in silks and silver thread in a manner similar to the binding represented in Plate XIV. Cf. also Plate VI. In the centre of arabesque scrollwork a bird, in silver, with wings outstretched hovers above a grassy mound, worked in yellow and green silk. The embroidery is soiled and considerably the worse for wear. Upon a Bible. (Bib. Eng. 1634. f. 1.)

The binding represented in Plate XIV. has been excellently preserved; the material and design are good. The rose-red satin cover is embroidered over with graceful scrollwork of raised silver edged with gold thread; the parts in highest relief, being stuffed with wool, form bold projections which add greatly to the effectiveness of the design. Two ribbons are attached to each side of the cover in the manner usually adopted at this period. In the South Kensington Museum there is a binding similarly adorned; it is dated A.D. 1613, and has been figured in "The Bookbinder," Vol. I., p. 143, and elsewhere.

Although the embroidery is of a kind common in the 16th century, this specimen is unusually beautiful, worthy in all respects of the first year of the reign of the Maiden Queen, and worthy of imitation by the maidens of the reign of Queen Victoria.

Louveau's book is beautifully printed in imitation of MS., and contains an inscription on a fly-leaf in writing resembling that of Queen Elizabeth. This binding probably is an earlier example of embroidery than the similar specimen at South Kensington, and there appears to be no reason for supposing that the work is much later in date than the publication of the book, viz., 1558: this supposition is strengthened by the character of the handwriting referred to above.

PLATE XV.

HORE BEATE VIRGINIS MARIE: SECUNDŪ VSUM
SARUM: CŪ ILLIUS MIRACULIS: VNACŪ
FIGURIS APOCALIPSIS: THOBIE & JUDITH.
AC ETIAM MORTIS ACCIDENTIA NOUITER
ADDITA IMPRESSE FUERŪT PARISIIS OPA AC
ARTE NICOLAI HYGMĀ. IMPENSIS HONESTI
VIRI SYMONIS VOSTRE: CŌMORANTIS IBIDĒ
IN VICO NOUO. IN INTERSIGNIO SANCTI
JOHANNIS EUANGELISTE.

LARGE 8VO. BROWN LEATHER, GOLD-TOOLED AND STAMPED, WITH
INITIALS N. V. TABLE OF MOVABLE FEASTS, 1520-36. PROBABLE
DATE *c.* 1565-70. [GOUGH MISSAL 162.]

Measurements of sides: 9 $\frac{1}{4}$ in. × 6 in.



THE golden barbaric splendour, the large-sized centre and corner-pieces, and the style of the tooling, all point to the conclusion that this binding was made towards the close of the 16th century. The book bears evidence of having been rebound, and the style of ornament used upon the sides and back precludes the idea that the present cover was placed upon the book at the time of its publication. Obscurity involves the history of this binding, but there are several points of interest to be noted in the decoration. The leather used is fine in quality and of a light brown colour; large elliptical stamps in the centre of the sides are surrounded by delicate gold-tooling representing quivers full of arrows, between which are sprinkled minute leaves and flowers in gold. The quivers are repeated fourteen times on each side and seventeen times on the back. The subjects of the two centre blocks are:—on the obverse—the Almighty issuing from



HORE BEATE VIRGINIS MARIE.

In brown leather, gold-tooled.

clouds of glory composed of Hebrew characters, probably representing the following text in a contracted form and without points :—

מכהב
מכהב
מלא כל הארץ כבודו
THE WHOLE EARTH IS FILLED WITH
HIS GLORY.

Perhaps this is an unique instance of a Hebrew inscription on a bookbinding block.

The Most High is represented as an old man holding in his right hand an orb, while the left is raised in benediction. His head is surrounded by a triangular nimbus. Beneath the figure a dove hovers with outstretched wings. In the centre of the panel appears the monogram, IH2 surmounted by a cross, circled with flame and surrounded with rays of light. The lower portion of the design represents the Annunciation. A border of the classic "egg and tooth" ornament surrounds the stamp. On the reverse is a representation of the Crucifixion on Calvary, a very common subject for the adornment of devotional books.

The corner ornaments are made up of two stamps. A quarter section of an arabesque centre ornament is fitted into the angle formed by the two arms of a stamp shaped like the letter L. The latter rectangular stamp or stamps—for two stamps are used—is crowded with pseudo-classical military trophies; horns, trumpets, bows, arrows, shields, swords, battle-axes, drums, and armour are grouped in a confused manner similar to the ornament frequently found on sword-hilts belonging to the latter half of the 16th century or the commencement of the 17th century. Near the large drum may be noticed a label or tablet; upon it are engraved the letters N. V.*

* A similar stamp on a binding in the British Museum, figured in Mr. Wheatley's valuable work, contains the letters I. D. P., which have been conjecturally assigned to stand for "John Day, Printer," but no sufficient proof has been discovered to justify this supposition, and the coincidence of these three letters appearing upon the cover of a book printed by John Day in 1571 cannot be taken as proof that John Day bound, or caused the book to be bound and marked with his initials and the initials of the name of his trade. The same corner-blocks, with the initials I. D. P. appear upon a copy of Matthew of Westminster, printed at London by Thomas Marsh in A.D. 1570. A search in some of the older libraries in England would probably bring to light more specimens of this elaborate ornament, and perhaps solve the problem of its origin.

PLATE XVI.

CES PRESENTES HEURES A LUSAIGE DE RÔME
FURÊT ACHEUEZ LE XVI. IOUR DE SEP-
TEMBRE. LAN MIL CCCC.IIIII. XX. ET XVIII.
POUR SIMON VOSTRE. LIBRAIRE DEMOURANT
A PARIS A LA RUE NEUUE NOSTRE DAME A
LYMAGE SAINCT JEHAN LEUANGELISTE.

LARGE 8vo. PRINTED ON VELLUM BY PHILIPPE PIGOUCHE. 1498.
WHITE CALFSKIN, STAMPED AND TOOLED.

[DOUCE 137.]

Measurements: sides, 9 in. × 6 in. Central stamp, 2¼ in. × 1½ in. Bands, 5.



PIGOUCHE's beautifully printed Book of Hours is not in an original binding, but this deficiency is amply compensated for by the quality of the present cover of delicate cream-coloured calfskin relieved by equally delicate gold tooling. An elliptical stamp in the centre increases the richness of the general effect. The stamp is surrounded by carefully-tooled wreaths of foliage, with which the corner-pieces correspond; in each of the latter a cherub's head and outstretched wings form the centre from which olive branches radiate. Similar ornaments occur on some of the covers of De Thou's books, which are supposed to have been bound by Clovis Eve, and upon a book bound for Henry III., of France, presumably by the same bookbinder, in 1581, now in the British Museum. The remaining portion of the surface is pounced with pinks and pansies; pinks for friendship, pansies, "that's for thoughts," as Ophelia has it. The six compartments on the back are ornamented with the same floral badges and cherubs'



HEURES A L'USAGE DE ROME.

Printed on vellum by Philippe Pigouchet, 1498.

White vellum, stamped and gold tooled.

Plate XVI.

heads. Catherine dei Medici's monograms, double C.'s and M.'s appear on either side of the central ornament. The elliptical stamps represent, first, that on the obverse—the Assumption of Our Lady; second, that on the reverse—the Crucifixion, with the Blessed Virgin and S. John standing beneath the Cross. The events here depicted are very usual subjects for the adornment of the covers of devotional books. The Crucifixion is perhaps the most common of all central ornaments; especially was it used towards the middle of the 16th century, and onwards. Compare the Gough Missal 162, Plate XV., and an Old Testament and Psalms printed in Paris in 1586, now in the British Museum. This latter volume was once the property of Henry III. of France, as appears from the tooling on the back, viz., the arms of France, the motto *Spes Mea Deus*, and death's heads, the sign of Henry's grief and regard for the Princess of Condé. Upon the side a stamp of the Crucifixion appears, in all respects similar to that upon the binding represented in the accompanying plate.

Catherine dei Medici died in 1588. Therefore this binding cannot be later than that year. Clovis Eve's cherub and olive branch corner-piece appears on a book bound about A.D. 1581, but the metal stamp would last for many years, so that the date of a particular binding thus ornamented cannot thereby be accurately determined: judging from the style of the tooling, however, it seems probable that the binding was thus ornamented towards the close of the 16th century, perhaps shortly before Catherine dei Medici's death.

PLATE XVII.

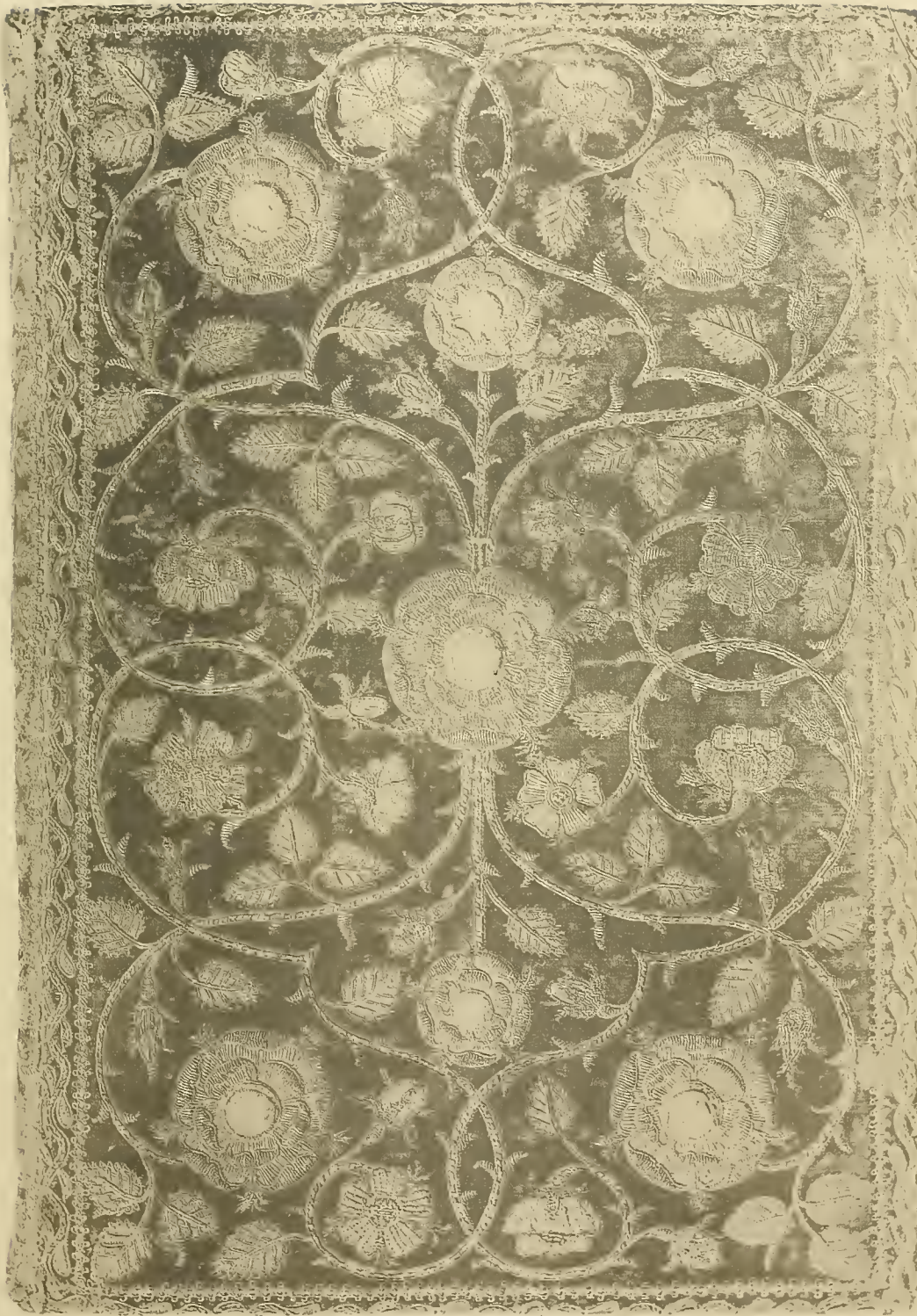
THE HOLY BIBLE. LOND: BY CHRISTOPHER BARKER, 1583.

LARGE FOLIO. A BINDING IN RUBY VELVET, EMBROIDERED IN COLOURED SILKS, GOLD AND SILVER THREAD, AND SEED PEARLS, FOR QUEEN ELIZABETH. 1583. [DOUCE BIBL. ENG. 1583. b. 1.]

Measurements: sides, $16\frac{7}{8}$ in. \times $11\frac{3}{8}$ in. Back, $16\frac{7}{8}$ in. \times $3\frac{3}{4}$ in.



IN point of size this binding is the most important of the class of embroidered bindings to which it belongs, also it is of distinct importance historically and chronologically. The velvet covered boards protect a remarkably fine copy of the folio edition of the English Bible printed by Barker in 1583. All the initial letters of the chapters are illuminated and the wood-cuts delicately coloured by hand. From internal evidence it appears that this Bible was a gift to Queen Elizabeth on New Year's Day, 1584, and without doubt the binding is contemporary with the book; therefore it may be assigned to the latter half of the year 1583. The excellent preservation of the delicate embroidery testifies to the care with which the volume has been kept, the colour and pile of the ruby velvet are fresh and deep, only the raised portions of the roses are a little worn, and these might easily be repaired. The work of reparation is worth consideration, because it is evident that the parts worn away have prevented the remainder of the surface from coming in contact with other books or with the desk or shelf upon which the book has been placed. This is a work that might safely be entrusted to the hands of the ladies of the Royal School of Art Needlework, South Kensington. A stitch in time in this case might save ninety and nine.



THE HOLY BIBLE. LONDON, CHRISTOPHER BARKER, 1583.

Bound for Queen Elizabeth in ruby velvet, embroidered in coloured silks.

Plate XVII.

The extreme beauty of the design is suggestive of Persian rather than of English art. Perhaps an Italian model based upon an Oriental design served as a pattern for the ladies who embroidered it. From the fully expanded rose in the centre graceful sprays of rose branches, arranged to form a beautiful design, spread over the sides of the book; the four principal sprays terminate in fully-blown flowers placed at the four corners; two smaller roses spring from straight stems occupying the centre of the panel; from branches arranged so as to form a double trefoil, spring leaves, thorns and flowers, no two of which are exactly alike; there are tiny buds quite enveloped in the mossy calyx, others show just a portion of the petals beneath the calyx, then there is the half-expanded bud, and lastly the fully-blown flower; but these last are not placed in one position, some are represented sideways, and one is seen from the back. The design is executed in silver and gold thread and coloured silks upon ruby silk velvet, a narrow border surrounds the panel, and the back, from which depends a silk book-marker heavily fringed at the end, is adorned with embroidery similar to that upon the sides.

Seed pearls also are introduced among the gold and silver thread, and the chief rose sprays spring from a small "T" shaped ornament composed of small pearls. The photograph being much reduced conveys but a slight idea of the importance of this magnificent bookbinding.

PLATE XVIII.

LA SECONDE SEMAINE OU ENFANCE DU MONDE,
DE G. SALUSTE SEIGNEUR DU BARTAS.

A PARIS, A L'OLIVIER DE P. L'HUILLIER, RUE S. IACQUES. (1584.)
8vo. PRINTED ON VELLUM. OLIVE GREEN MOROCCO BINDING,
ORNAMENTED *à la fanfare*. ARMS OF PRESIDENT DE THOU.

[ARCH. BODL. D. SUBT. 23.]

Measurements: sides, 9½ in. × 6½ in. Back, 9½ in. × 1¼ in.



It is a significant fact that the Bodleian Library possesses few examples of bookbindings executed for great French amateurs of the 16th and 17th centuries, but that those few are truly representative specimens, the best and finest of their kind. A prolonged search has not disclosed a solitary binding upon whose sides the familiar legend **IO. GROLIERII ET AMICORUM** is tooled. (There is a binding beautifully ornamented in the Grolier style, but without lettering [Douce G. 300]). The arms of the Comte de Hoym, whose books were bound by Le Gascon, Boyer, and other celebrated artists, appear but once. The equally famous arms of President de Thou appear only on a single example in the Douce collection. The beauty of that example may be seen in the accompanying plate. The large and magnificent collection of De Thou's books at the British Museum make a second collection in England unnecessary, even were it possible to obtain one. The old historian's taste is worthily represented here, and that is enough. At Paris the National Library is said to possess but few masterpieces bearing the arms of De Thou and his first wife; others there are, but of less merit.



LA SECONDE SEMAINE, DE SEIGNEUR DU BARTAS.

In olive green morocco. With the arms of De Thou.

Plate XVIII.

In studying De Thou's bindings it is necessary to remember one or two dates, and for this purpose a slight biographical sketch may be useful.

Jacques-Auguste de Thou was born at Paris, on the 8th of October, 1553. Henry II. was then on the throne. Christophe de Thou, father of Jacques-Auguste, was the first President of the Parliament of Paris, a friend of Grolier (whose honour he had once saved), and a lover of fine editions in handsome bindings; perhaps Grolier had directed his taste in this direction: however that may be, his son inherited the instinct of the bibliophile, and for him were made the most wonderful bindings of the time. Jacques travelled in his youth, and spent two years in Italy (1572-74). Abiding by the traditions of his house, he loyally followed Henry III. in his exile from Paris, was rewarded by a seat in the Council of State, and received an important mission to raise men and money in Italy; while at Venice, he heard of the king's death, and hastened to meet Henry of Navarre, who gave him his friendship and many honours, including the office of keeper of the Royal Library. In this place it is unnecessary to dwell upon his "*Historiæ sui Temporis*" and his other works. In 1587, De Thou married Marie de Barbançon, daughter of Le Sieur de Cani, and in 1603 he took for his second wife a daughter of the house of La Chastre. In 1610 died King Henry IV., and De Thou lost his best friend; his own death was hastened by worry and neglect; on the 7th of May, 1617, he expired. The President left his magnificent library to his son, who, in turn, became President, and Baron de Meslay. Three years after the death of a second Jacques-Auguste (that is in 1680), the library, which had been steadily growing since its foundation by Christophe de Thou, more than one hundred and seventy years before, was sold to the Marquis de Ménéars, to the king, and others. In 1718, De Ménéars died, and his books passed to Cardinal Armand Gaston de Rohan. In 1789 the collection was intact. After the death of the Prince de Soubise, the library was again sold to various purchasers: fortunately several thousand volumes found a resting place in the British Museum.

M. Jérôme Pichon gives precise details as to the kinds of bindings affected by the President. "Morocco, dyed red, green and lemon—the last more especially for books relating to the exact sciences; fawn-coloured calf with gold lines—a solid and rich style of binding, afterwards adopted by the President de Longueil, and also by Du Fay; and lastly, white vellum. In this last class of bindings De Thou imitated the style of the Elzevirs, with the difference that he had his arms stamped upon them, and had them embellished with gold lines, in spite of the difficulty of working upon vellum."

We may fairly assume that De Thou was one of the first collectors who procured a variety of leathers for the use of his binder. The majority of De

Thou's books were almost devoid of decoration, except a central escutcheon and plain fillets in gold, prototypes of the later Bourbon bindings; upon the minority, however, appears magnificent tooling by master-hands, by Clovis Eve or even Le Gascon. We can now find use for the dates given above. In his bachelor days (*c.* 1572-1587), De Thou stamped upon his books his arms in silver, viz. argent a chevron sable, three gadflies of the same, two in chief, one in point. Crest: a cherub's head. His name, **JAC. AUGUST. THUANUS**, stamped below the arms. Two branches of laurel surround the escutcheon. The arms also were used without the crest, the laurel wreath or name; sometimes other modifications were used. The lily crest, assigned to De Thou by some recent authors, I believe to be a fiction; it is simply a renaissance ornament to the shield, not a crest. During his first wife's lifetime, and afterwards (1587-1603), two escutcheons were used, his own and that of his wife, the arms of Barbançon, gules, three lions crowned, argent. The initials, J. A. and M. for Jacques Auguste, and Marie, were placed upon the lower escutcheons and upon the back of the volume, where up to that time the initials, A. D. T. (Auguste de Thou) had appeared. After the death of Marie (1601), her husband paid a graceful tribute to her memory by placing her initials, interlaced with his own, upon the back of one of his books. After his second marriage, in 1603, the arms, with numerous quarterings, of the La Chastre or De Bourdeilles family, replaced those of the Barbançon, the letter G. (Gasparde) being substituted for M. (Marie).

To what master of the art of tooling can we assign the binding lying before us? Perhaps to Nicholas or Clovis Eve; but it is difficult to speak with certainty on this point. Notice the date at which the book was printed (1584) and the date at which De Thou ceased to use his arms alone (1587). May we not place the probable date of binding *c.* 1585? This is the time when the Eves were producing their finest *fanfare* work. Le Gascon, too, in his early days is said to have produced work somewhat similar to this. In the production of the ornament some eighteen or twenty special tools, exclusive of gouges, wheels, and fillets, were used. Well may Père Jacob, in his "Traité des plus belles Bibliothèques," inveigh against the President for numerous books bound in morocco and gilded calf, "another extravagance in this Parnassus of the Muses."

The origin of the style which we call *fanfare* has been ascribed by a recent writer to the reaction against the gloomy bindings of Henry III., with their skulls, tears, and mottoes. The

style itself was to a certain extent copied from Oriental ornament and developed from the Grolieresque. The name *la Fanfare* is quite an arbitrary term. *Fanfare* is the title of a book which a great collector, Charles Nodier, is said to have had bound in imitation of one of De Thou's bindings in this style. The flourishing name suited the flourishing ornament, and has become its natural appellation. As if to give credit to the name, a trumpet is tooled on the sides of this binding.

PLATE XIX.

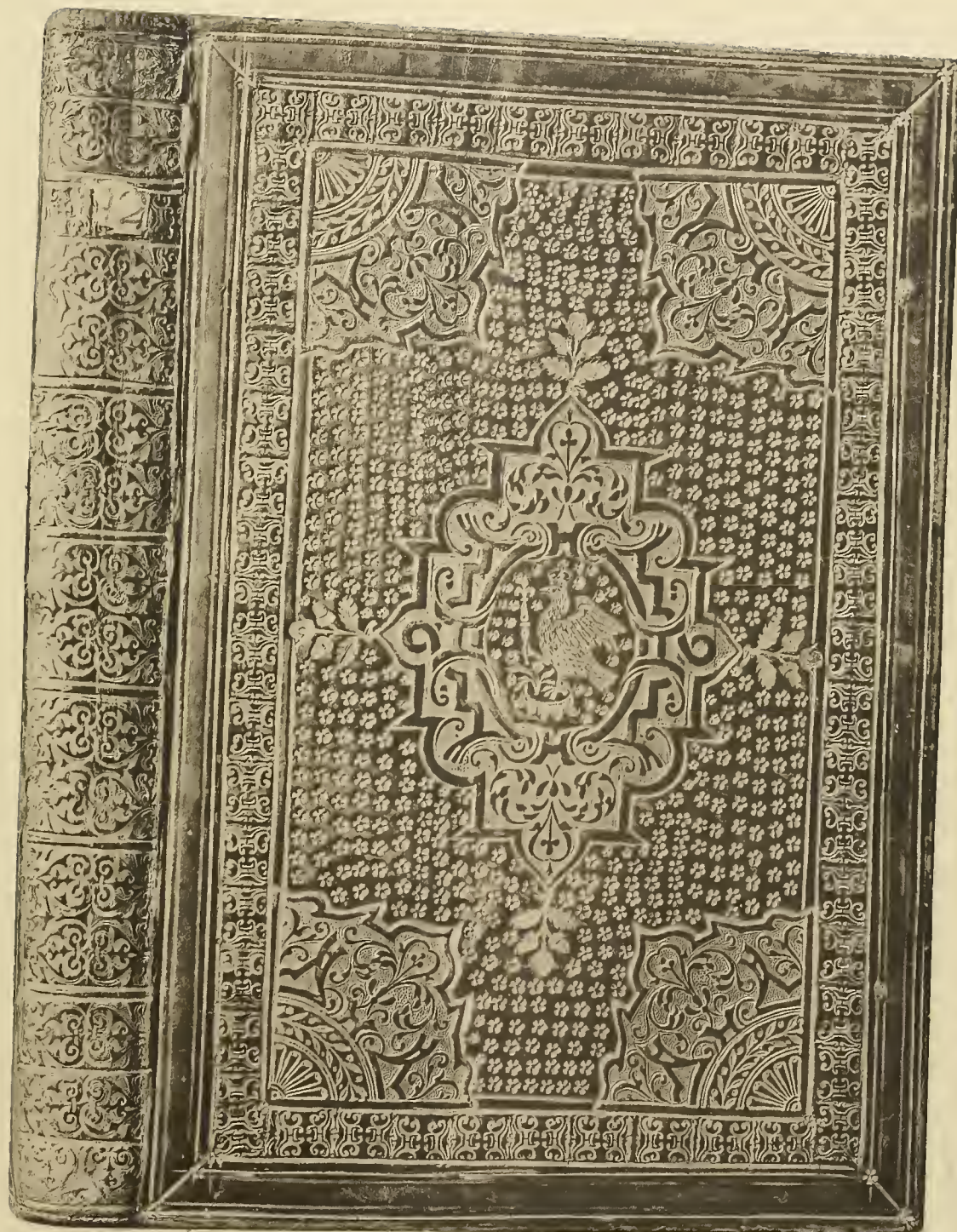
A CONFUTATION OF ASTROLOGICALL DÆMON-
OLOGIE, OR THE DIUELL'S SCHOLE, IN
DEFENCE OF A TREATISE INTITULED
AGAINST IUDICIARIE ASTROLOGIE, &
OPPUGNED IN THE NAME OF SYR CHRIS-
TOPHER HEYDON, KNIGHT. BY IOHN
CHAMBER, PREBEND OF WINDESORE, &
FELLOWE OF EATON.

FOLIO. MS. ON PAPER, DEDICATED TO KING JAMES I. c. 1603.
LIGHT BROWN LEATHER TOOLED AND STAMPED: BOLEYN FAMILY
BADGE IN CENTRE. [MS. SAVILE 42.]

Measurements: sides, 12 in. × 8 in.



IN the year 1619 Sir Henry Savile, Knight, Warden of Merton College, founded and endowed two Professorships at Oxford, one in geometry, the other in astronomy, and about the same time bestowed upon the University a library composed chiefly of works on mathematics and astronomy. The collection comprises about 168 volumes of MSS. and nearly 1,200 printed books; since its foundation it has been lodged in the Bodleian as a distinct collection in a room set apart specially for its reception. The MS. which we are now considering was written by John Chamber, Prebend of Windsor and Fellow of Eton, probably about the year 1600. Twenty years later (1620) it came with the Savile MSS. to the Bodleian, and has remained there since that time. Upon examination, it becomes evident that the dedication to James I. is a later insertion; therefore, I am inclined to think that



CONFUTATION OF ASTROLOGICALL DAEMONOLOGIE.

In light brown calf. Arms of the Boleyn family.

Plate XIX.

the book was written before the accession of that monarch, and judging from the Boleyn family badge being stamped upon the sides of the binding, that the author intended to present his book to Queen Elizabeth, who dying just then, he altered the dedication but not the binding.

Four small tools, two larger stamps for the centre ornament and corners, and the Boleyn falcon were used in the adornment of this beautiful binding. The frame surrounding the badge is a fine example of Elizabethan ornament; at each of the four points is a spray of oak leaves and acorns. The remaining space in the panel is sprinkled with gold flowerlets of five petals; the outer border is ornamented with a pattern produced by the repetition of a single tool. The graceful arabesque ornament upon the back is also formed by a single tool. Formerly four pink ribbons, two on each side, secured the cover; now only one ribbon remains. The falcon badge as here represented appears to have been assumed by Ann Boleyn at her coronation, and afterwards was much affected by her daughter, Queen Elizabeth. The same badge occurs on a binding made for that queen (now in the British Museum), upon "*Justinus Trogi Pompeii Historiarum Philippicarum Epitoma*," Parisiis, 1581, 8vo. This stamp and the oak branch both appear upon the British Museum book, but the rest of the elaborate tooling, so noticeable upon the Savile MS., is absent. Upon the iron railing surrounding Elizabeth's tomb in Westminster Abbey the falcon badge is conspicuous. A contemporary chronicler relates that among the solemnities exhibited at Ann Boleyn's coronation was a pageant at Leadenhall:—

"Wherein was set a goodly roote of golde, set on a little mountain, environed with red roses and white, then came down a faulcon, all white, and set upon the roote, and incontinently came down an angel with great melodie, and set a close crown of golde on the faulcon's head."

In our example the roses spring from the golden root, and the falcon holds a sceptre in its right claw; the bird is represented

looking towards the left. In all probability this binding was produced by an English workman; the tooling does not display the precise regularity noticeable in the best French work; but the boldness of the design, and a certain robust honesty in both forwarding and finishing, which, to borrow a phrase, "wears an air of infinite respectability, not devoid of elegance," compensate for the want of regularity. We may notice that the author of the MS., John Chamber, lived at Windsor and Eton; possibly this may furnish a clue to the identification of the bookbinder, who is as likely to have been an Etonian as a Londoner.

During the Provostship of Sir Henry Savile, 1596-1622, great improvements were made in the Library of Eton College, and in consequence both printers and bookbinders appear to have taken up an abode in the quiet little town upon the banks of the Thames. When Sir Thomas Bodley had furnished his library at Oxford, Savile despatched a carpenter to Oxford and introduced improvements from thence into the Eton Library. Further, the growth of the library at this time is attested by the number of entries in the Audit Books. Under the head of "Librarie" for the years 1603-22, there is frequent record of sums paid for binding, for "ryvitinge of chaines," and for repairs. Savile's own magnificent edition of Chrysostom, in eight folio volumes—the first work of learning on a great scale published in England—issued from the Eton press, established by Sir Henry in the house at present occupied by the Head Master, was, in all probability, bound at Eton; as appears from the following entry "for Byndinge Chrysostom given by Mr. ye Provost." This Eton binder must have been a man of rare skill and taste, if we may judge from this and similar examples which have descended to our time.*

In his day John Chamber was an ecclesiastic of note. He was born at Swillington, in Yorkshire, in May, 1546, educated at Merton College, Oxford, and took his degree in 1569. He died at

* "The Library." Vol. III., p. 55. "Notes on the Libraries at Windsor Castle and Eton Colleges;" by F. St. J. Thackeray, F.S.A.

Windsor on August 1st, 1604. By his will he founded two post-masterships at Merton. Chamber was the author of four books, three of which have been printed; the fourth, the MS., the binding of which is here represented, has not been printed. In 1601 Chamber published "A Treatise against Judicial Astrology." To which Sir Christopher Haydon replied in his "Defence of Judicial Astrology." Camb. 1603. To Haydon's reply Chamber wrote an answer—the Savile MS. The dedication to James I. is dated 2 Feb., 1603-4, somewhat less than a year after the queen's death. George Carleton, Bishop of Chichester, a sincere friend of Chamber, defended him from Haydon's attack in his "Madnesse of Astrologers," 1624. Probably Chamber's somewhat sudden death in the autumn of 1604 prevented the book from being printed.

PLATE XX.

MVNIFICENTISSIMIS ATQVE OPTIMIS CVIVSVIS
ORDINIS, DIGNITATIS, SEXVS, QVI BIBLIO-
THECAM HANC LIBRIS, AVT PECVNIIS
NVMERATIS AD LIBROS COEMENDOS, ALIOVE
QVOVIS GENERE AMPLIARVNT, THOMAS
BODLEIVS EQVES AVRATVS, HONORARIVM
HOC VOLVMEN, IN QVOD HVIVSCEMODI
DONATIONES, SIMVLQVE NOMINA DONAN-
TIVM SINGILLATIM REFERVNTVR, PIETATIS,
MEMORIAE, VIRTVTISQVE CAVSA DEDIT,
DEDICAVIT.

SIR THOMAS BODLEY'S REGISTER OF DONATIONS. BINDING BLACK
MOROCCO, SILVER GILT CLASPS, CORNERS AND CENTRE-PIECE.
ARMS ENAMEL ON SILVER. 1604, A.D. LARGE FOLIO.



ALTHOUGH the volume we are now considering was not printed and bound till 1604, Bodley wrote to the Vice-Chancellor on June 25, 1600, mentioning that, the Library buildings being nearly completed, he had begun to busy himself in the gathering of books, and that he had provided a Register for the enrolment of the names of all benefactors, with particulars of their gifts, etc. It may be presumed that the present Register was printed from the MS. Register of 1600.

The volume contains 428 numbered pages of vellum in addition to an index. The pages are ruled in double columns and the printed



REGISTER OF DONATIONS BY SIR THOMAS BODLEY.

In black morocco, silver-gilt corners and clasps.

Plate XX.

portion extends to page 91, half way down the first column. The first entry records that

“ Thomas Sackville Baro de Buckhurst, Summus Angliæ Thesaurarius & Oxoniensis Academiae Cancellarius, donauit C. libras monetæ Anglicanæ, quibus empti sunt hi libri, etc.”

Thomas Sackville (afterwards Earl of Dorset), baron of Buckhurst, Treasurer of England and Chancellor of the University of Oxford, gave £100 with which the following books were purchased, etc.

The last printed entry records a donation by Robert Barker, the King's Printer, in 1604; the last item in Barker's donation is in MS., and from this point to the end the Register is continued in MS. In several instances the donors' coats of arms are beautifully illuminated in their proper colours, *e.g.*,

The arms of Sir Kenelm Digby, 1634, p. 295.

The arms of Archbishop Laud, 1635 and 1639, pp. 319 and 342.

The arms of Philip Herbert, Earl of Pembroke, 1649, p. 367.

The arms of Dr. Griffin Higges, 1660, p. 393.

The last entry in the first Register is dated 1688. The second volume extends from 1693 to 1795, the entries end in the middle of the volume on page 216. This is explained by the fact that at the commencement of the year 1796 the Register ceased to be used, and the gifts of donors began to be published in the annual printed statements. Volume II. is embellished with numerous drawings in indian-ink, some of them very curious.

Quite recently the binding of Volume I. has been repaired and re-backed, but the original metal ornaments were carefully preserved and the old style of leather work followed. Black morocco slightly tooled covers boards of great thickness, heavy pierced corner-pieces of silver engraved and thickly gilt protect the leather from friction, and a small frame of the same precious metal surrounds an enamelled silver coat of arms in the centre of the sides. The enamel is in shape elliptical, a wreath of green transparent enamel, studded with

four flowers of blue enamel, encircles the shield; the small space between the wreath and shield is gilded, and over the shield appears the motto **QVARTA PERENNIS (ERIT)**. The arms are those of Sir Thomas Bodley,* viz. (1 and 4). Argent, five martlets saltireways, sable, on a chief of the same three ducal crowns, or, with a crescent for difference (Bodley) (2 and 3). Argent two bars wavy, sable, between three billets of the second (Hone). The silver ornaments of the under cover resemble those on the side already described. The two clasps are engraved on the under side with the date "Anno 1604."

Sir Thomas Bodley's munificence and good taste prompted him to have the Donation Register of his great foundation bound in a manner worthy both of the library, and of the donors of whose generosity it was destined to preserve a record. The bookbinder produced a noble binding, and a monument of Jacobean art; the ornament, suggested by an antique model, bears the distinctive stamp of the 17th century. In the binding of the second volume of the Register a decline in art is evident; although an obvious imitation of the first volume, the material used is less costly, and the design inferior to that employed in 1604. Brass takes the place of silver in clasps, corners, and central boss, and engraved silver takes the place of enamel for the coat of arms. Instead of the Bodley coat we have that of the University, supported by two robust angels standing on the ground and encompassed by clouds. In the distance are the Bodleian and Sheldonian Theatre. Both volumes originally were chained. An old writer† mentions the Register, "*aureis umbilicis fibulisque fulgidum*," always lying "*eminentissimo loco*," a prominent object of notice to all who entered the Library. In the time of the late librarian, Mr. Coxe, the Register lay upon a table opposite Bodley's bust at the entrance to Duke Humfrey's Library, it now reposes close by on the north side of the Librarian's Table, and a case devoted to bookbindings recently occupied its former resting place.

* The augmentation—on a chief three ducal crowns, from the University arms—was granted to Bodley as an acknowledgment of his great benefaction.

† Wake, "*Rex Platonicus*," p. 120

Quite lately the two exhibition cases containing examples of bookbinding have been moved into the centre of the Library, on each side of the Librarian's table, where the light is better than at the entrance of Duke Humfrey's Library. In the case on the south side the European bindings are displayed. From this case many of the examples described in this book have been selected. In the case to the north will be found several fine Oriental bindings which, by reason of their brilliant and varied colours, cannot be photographed satisfactorily. These, however, have been noticed in the introduction to this volume.

PLATE XXI.

ROYAL BINDING. ENGLISH(?) TEMP. JAMES I.
(c. 1620.)

BROWN LEATHER, GOLD-TOOLED AND STAMPED. ARMS AND INITIALS
OF KING JAMES I.

[DOUCE SCRAPBOOKS.]

Measurements: 13 $\frac{3}{4}$ in. \times 8 $\frac{1}{4}$ in.



As an example of ornamental bookbinding the specimen before us is in every way worthy of the reputation of James I. as a bibliophile; it is a right royal binding, well finished, with a lavish expenditure of gold-tooling applied with regularity and precision, denoting an exceedingly skilful workman. Who that workman was it is difficult to determine. Gibson was employed by King James, we know, but his work has not been sufficiently identified to warrant us in claiming this binding as Gibsonian.*

The royal arms occupy the centre of the side, supported by the lion and unicorn; the shield is surrounded by the garter and ensigned by a royal crown, and beneath, on a label, is the motto, **DIEV · ET · MON · DROIT**; two thistles spring from the label, and above the shield are the initials **I.R.** The corner-pieces, unusually large and bold in design, measuring 3 in. \times 4 in., are beautifully stamped. The outer border, 1 in. wide, is a marvel of tooling, roses and thistles alternate in each bend of a flowing ribbon ornament, and at the corners the fleur-de-lys, rose, thistle, and harp, each ensigned by a crown, complete the design. The field surrounding the arms is sprinkled over with minute leaves, tooled with great regularity, resembling some of the best French work of an earlier period.

* Andrew Hart, another Scottish binder, bound books for the king in 1602.



BINDING FROM THE LIBRARY OF KING JAMES I.

Brown calf, stamped and gilt.

Another beautiful Jacobean binding covers the volume of the works of James I. edited by Bishop Montague, and printed by Robert Barker and John Bill at London in 1616. It was presented to the Bodleian by the king in 1620. The binding is of green morocco, delicately tooled (B. 14. 17 Theol.). The University of Oxford received the book with pomp and solemnity dear to the heart of the Scottish king, while Cambridge merely acknowledged the gift, and thereby gave some offence. A third example of James I. binding may be seen upon a copy of the play of the Creation, written by John Jordan in 1611 [MS. Bodl. 219]. This binding is of parchment, on the centre of the sides a royal crown and the initials I.K. are tooled in gold. In the Douce Scrapbook may be found two or three additional varieties of the armorial bookbinding of this reign. One, a small folio, rather plain, in the centre the royal arms, within a garter, crowned, but without supporters; at the corners triangular stamps of unusual design. Then there is a small duodecimo binding with the royal arms in a circular garter, ensigned with a crown, small "blocked" corner-pieces, and a few gold dots sprinkled over the remainder of the surface. A scrap of leather in the same collection is stamped with a large shield bearing the royal arms and differenced with the label of the eldest son, Prince Henry; the shield is set in a border of conventional ornament, of which thistles form part. There is a small MS. book of hours of the early 15th century [Auct. D. infra 2. 13], exquisitely illuminated in *camaïeu gris*, representing among other subjects the martyrdom of St. Thomas Becket. The binding is of old stamped leather, with silver-gilt and enamelled clasps. This volume also belonged to Prince Henry, by whom it was given to Richard Connock, his auditor and solicitor. In the year 1615 Connock presented the book to the Bodleian, "not for the religion it contained, but for the pictures and former royal owner's sake." The gift is omitted in the Benefaction-Register because it was a rule not to record donations of single volumes. At one time the book was owned by Queen Mary I., and on one of the leaves occurs the following inscription in the queen's handwriting, addressed to one of the maids-of-honour:—

"Geate you such riches as when the shype is broken, may

swyme away wythe the master. For dyverse chances take away the goods of fortune; but the goods of the soule whyche bee only the trewe goods, nyther fyre nor water can take away. If you take labour and payne to doo a vertuous thyng, the labour goeth away, and the vertue remayneth. If through pleasure you do any vicious thyng, the pleasure goeth away and the vice remayneth. Good madame, for my sake, remembre thys.—Your lovyng mystres, *MARYE PRINCESSE*.”

Mr. Macray (“Annals,” p. 42) remarks that this inscription was first published by Hearne at the end of *Titi Livii Forjulien. Vita Hen. V.*, p. 228; and later, in Bliss’s “*Reliquiae Hearnianae*,” i. 105. Mr. Coxe noted that the latter part is taken directly and literally from Musonius, while indirectly it comes from an oration of Cato. George Herbert expresses the same idea at the end of his “Church Porch” :—

“ If thou do ill, the joy fades, not the pains;
If well, the pain doth fade, the joy remains.”

This sentiment, too, may be traced to a similar classical source. It was the practice of the Princess Mary to write similar sentences in her friends’ books. Several books containing like inscriptions were exhibited at the recent Tudor Exhibition. In the cases set apart for the display of bookbindings at the British Museum several fine specimens bearing the arms of James I. may be seen. Some of these have been photographed for Mr. Wheatley’s book on the British Museum Bookbindings, and in the frontispiece to a scarce little book entitled “*Books of the Ancients*,” another fine binding, which once belonged to James I., occupies a conspicuous position. John Hannett *alias* Arnett, the author of the book just referred to, was the first Englishman to write a systematic treatise on bookbinding. He published his book in 1837, fifty-four years ago, and he is still (1891) living, full of years and honours, at his Warwickshire retreat at Henley-in-Arden. Mr. Hannett devotes several pages to James I. bookbindings, and quotes from the publications of the Bannatyne Club.* “A document found by Mr. Thompson of the Record Office,

* The Library of Mary Queen of Scots, and James VI. Thompson.

Edinburgh, not only gives an account of James's books, but also many notices of the sums paid to, and transactions with booksellers, printers, and binders. * * We have seen that there was the 'king's bookbinder' in the time of Henry VIII., and here we have an appointment of John Gibson, under the privy seal, dated at Dalkeith, 29th July, 1581, to the like office under James VI."

The following extract throws so much light on the sort of bindings, and the prices paid by the king in the northern capital about the year 1580, that a quotation needs no apology:—

"JOHNE GIBSONIS BUIKBINDERS PRECEPT.

Zantig (Zanchius) de tribus elohim fol. gylt, pryce .	xx.s.
Harmonia Stanhursti fo. in vellene, pryce . . .	x.s.
Dictionarium in latino græco et gallico sermone 4 ^o gylt, pryce	xx.s.
Budæus de contemptu rerum fortuitarum 4 ^o in vellene	vj.s. viij.d.
Commentaria in Suetonium 8 ^o gylt, pryce . . .	x.s.
Thesaurus pauperum 8 ^o In vellene	v.s.
Petronius Arbiter 8 ^o In parchment	iiij.s.
Orationes clarorum virorum 16 ^o gylt, pryce . . .	x.s.

P. YOWNG. Summa of this compt is xvij. li. iiij.s. iiij.d."

Mr. Hannett adds:—"Whether Gibson came to England with James cannot be determined, or if any of the specimens we have before described are to be attributed to him, must alike remain in doubt. The sums paid him were for such work as was at the time adopted for the general bindings of the possessors of libraries at that period; *gylt* price referring to a superior binding in leather, perhaps *morocco*, as it is seen that about double the price of that paid for *vellene* is charged. Vellum graced the general class of reading books, and *parchment* afforded a protection for the least valued." *

James's delight in books may be gathered from a speech he delivered on the occasion of his visit to the Bodleian. "If," said he, "I were not a king, I would desire to have no other prison, and to be chained together with so many good authors."

* "Books of the Ancients," by John Andrews Arnett.

PLATE XXII.

THE BOOKE OF COMMON PRAYER.

LOND.: R. BARKER, 1630.

THE PSALTER, OR PSALMES OF DAVID.

LOND.: R. BARKER and J. BILL. 1630.

THE NEW TESTAMENT.

LOND.: R. BARKER and the ASSIGNES of J. BILL. 1631.

THE WHOLE BOOKE OF PSALMS:

COLLECTED INTO ENGLISH MEETER, by THOMAS STERNHOLD, JOHN HOPKINS,
and OTHERS. LOND.: FOR THE CO. OF STATIONERS. 1630.

4TO. EMBROIDERED BINDING: COLOURED SILK AND SILVER AND GOLD
THREAD. ATTRIBUTED TO THE SISTERS OF LITTLE GIDDING, c. 1631.

[C. P. 1630. e. 1.]

Measurements: sides, 8 in. \times 5½ in.; back, 8 in. \times 23 in.



IN one of the most unsettled periods of English history, that is to say from 1624 to 1640, many beautiful and remarkable specimens of bookbinding were produced by the members of a small religious community in the rural village of Little Gidding in Huntingdonshire.

In the year 1624 Nicholas Ferrar, a man of culture and deep piety, retired to a pleasant mansion-house at Gidding, where he dwelt for many years, having formed a community of his relations, chiefly ladies, observing hours of prayer and engaging in many useful labours. Ferrar "entertained an ingenious bookbinder"—I quote the words of an old biographer—"who taught the family, females as well as males, the whole art and skill of bookbinding, gilding, lettering, and what they called pasting-printing by the use of the rolling press."



ROOKE OF COMMON PRAYER, PSALTER AND NEW TESTAMENT.

Bound in canvas, embroidered with coloured silk.

In our days the name of Mary Collett, Nicholas Ferrar's niece, is familiar to most people through the pages of "John Inglesant." Mary Collett was skilful in the use of the needle, and is said to have employed much time in embroidering book-covers. It seems probable that the Little Gidding books were first bound in leather, tooled in the usual manner, and then, if intended to be given to distinguished people or valued friends, Mary and her cousins busied themselves in making coverings of rich embroidery to protect the leather bindings. Some of these extra-covers were of velvet ornamented with gold stamping. The British Museum copy of "A History of the Israelites," dated 1639, is bound in dark green morocco, with gilt line-tooling on the sides; on the back the letters C. R. are stamped in gold. This volume may be a duplicate copy of the book presented to Charles I. by the family at Gidding, or it may be the identical volume shorn of its outer cover which is described as being of velvet, most richly gilt; another Gidding binding at the British Museum (*vide* "Bookbinder," vol. ii., p. 149) is elaborately tooled on leather, but no embroidery appears about it. It is erroneously stated in Wordsworth's Ecclesiastical Biography that a copy of Ferrar's "Whole Law of God," bound in green velvet by the *nuns* (by the way, they were not nuns) of Gidding, was given to the University Library (Bodleian) by Archbishop Laud. Mr. Macray corrects this mistake; the book in question was given by Laud, not to the Bodleian, but to the library of his own college, St. John's, where it is preserved with great care to this day.

The binding represented in our illustration came to the Bodleian by purchase in 1866, costing £10. The statement that this is a genuine piece of Little Gidding binding must be received with caution; it is unlike any of the famous examples, both in material and style of ornament, but it seems to agree with Fuller's account, that the sisters' *needles were employed in learned and pious work to bind Bibles.*

The embroidery is worked upon canvas in two stitches, the ground-work in chain-stitch in silver thread, the design in tent-

stitch in coloured silks. Both sides are alike. In the centre a red rose surrounded by an elliptical border or twisted wreath in gold and blue. Two green branches springing from the rose end in rosebuds, and form a perch for two birds decked in faded plumage of blue and yellow. From branches of shaded green spring four flowers, occupying the four corners of the sides; at the top, honeysuckle and blue cornflower; at the bottom, a pink and a daffodil. Then comes an inner border of green leaves and scarlet berries, and an outer border of silver and blue. The back is divided by bands into four compartments, each containing a flower. The covers are secured by means of green silk ribbons fringed with silver in a truly royal fashion. Time and exposure to light and air have caused the once bright colours of the silks to fade and the silver to oxidise; in other respects the binding is in excellent condition. Within, written upon a fly-leaf, is the following note, which is sufficiently interesting and pertinent to warrant its insertion here:—

“Q. If this Vol. was not thus elegantly covered in Little Gidding Nunnery, as it was called. Fuller in his English Worthies gives this Account of it;

“We must not forget the House and Chappel in *little* Godding (the “inheritance of Master Ferrer) which lately made a *great Noise* * all over “England. Here three Numerous female families (all from one Grand-mother) “lived together in a strict Discipline of Devotion. They rise at midnight to “Prayers and other People most complained thereof, whose heads I dare say “never ak’t (*sic*) for *want of sleep*. Sure I am, strangers by them were entertained, “poor people were relieved, their Children instructed to read, whilst their own “Needles were employed in learned and pious work to binde Bibles: Whereof “one most exactly done was presented to King *Charles*. But their Society was “beheld by some as an Embrio *Nunnery* suspecting that there was a Pope “Ioane therein, which causeless Cavill afterwards confuted it selfe, when all the “younger of those Virgins, practised the Precept of *St. Paul*, 1 Tim. 1. 5. 14. “to marry, bear Children and guide their House.” Fuller’s English Worthies, Huntingdonshire? p. 48. For an Account of the said reputed Nunnery vid: Thom: Caii Vind: Ant: Acad: Oxon. V. 2 P. 693. P. T. Hearne.

In the 1st. Vol. of T. Hearne’s, Peter of Langtofts Chron: P. CXXV, &c. is the Pamphlet about this reputed Nunnery *humbly recommended to the wise Consideration of Parliament*. It was printed for Tho^s Underhill. M.D.CXLI.”

* In the beginning of the Long Parliament.

After this lengthy note follows a MS. meditation with this footnote added :—“ This is not unlike the Hand-writing of K. Ch. I.”

It is upon the foregoing evidence that this binding is ascribed to the “nuns” of Little Gidding. How much probability there is in the supposition it would be hard to determine.

The binding on “The Whole Law of God,” now preserved in the curious library of St. John’s College, is in green velvet, ornamented with gold stamping in the usual Little Gidding manner. The whole subject of Little Gidding binding has received attention at the hands of a painstaking modern bibliographer who has published the result of his researches quite recently.

PLATE XXIII.

THE BOOK OF COMMON PRAYER.

LOND. : by R. BARKER and the ASSIGNES of JOHN BILL. 1639.

THE HOLY BIBLE.

LOND. : by R. BARKER, and the ASSIGNES of JOHN BILL. 1640.

THE WHOLE BOOK OF PSALMES:

COLLECTED INTO ENGLISH MEETER, by T. STERNHOLD, I. HOPKINS, and OTHERS.

LOND. : by R. BISHOP, for the COMPANY OF STATIONERS. 1640.

8vo. WHITE SATIN, EMBROIDERED IN GOLD AND SILVER THREAD, AND
SILKS OF VARIOUS COLOURS. c. 1640.

[ARCH. BODL. D. SUBT. 75.]

Measurements : sides, $7\frac{1}{2}$ in. \times 6 in.; back, $7\frac{1}{2}$ in. \times 2 in.



THE exquisite beauty of this piece of needlework must be seen to be adequately appreciated; the colouring is so brilliant and the shading so delicate that no photographic reproduction can convey a complete idea of the original.

Upon a ground of white satin of wonderful texture are worked ornaments of the most elaborate description; large oval panels, emblematical of Peace and Plenty, occupy the centre of each side; the panels are framed in raised gold and silver embroidery, and at the corners of the sides and upon the back of the binding are birds, fruits, flowers, and insects worked in the finest shaded floss-silk. The poet John Taylor may have had a binding thus ornamented before him when he wrote :—

“ Flowers, Plants, and Fishes, Beasts, Birds, Flyes, and Bees ;
Hills, Dales, Plaines, Pastures, Skies, Seas, Rivers, Trees :
There's nothing neere at hand, or farthest sought,
But with the needle may be shap'd and wrought.”



BOOK OF COMMON PRAYER AND HOLY BIBLE.

Bound in white satin, embroidered with coloured silks.

Plate XXIII.

The landscape is the same in both panels, but the colouring and the figures differ. Upon the verdant bank of a river a female figure representing Plenty sits holding a cornucopia in her hand; two robust ducks are seen swimming down the stream, while, in the distance, a bridge of four arches leads across the water to a city, whose towers are backed by steep blue hills. The pose, the drawing, and the colouring of the figure are admirable. Upon the obverse, Peace is represented holding in her hand a palm-branch. Upon the back of the binding, which is divided into five compartments by bands of gold and silver thread, single flowers are embroidered in silk, outlined with fine silver thread. Taken as a whole, perhaps, this is the most gorgeous specimen of 17th century embroidery upon a book-cover to be found either at the Bodleian or elsewhere. The needlework attests the consummate skill of the needlewoman; indeed, were there the slightest scrap of evidence to justify the supposition, I should be disposed to think that the handiwork of one of the ladies of Little Gidding might be seen here. But there cannot be any doubt that the designs were favourites with ladies in the middle of the 17th century; the pictures of Peace and Plenty are not peculiar to this binding. In the British Museum, upon a small 12mo volume, may be seen the same designs, reduced to suit the size of the book, and I have seen something very like them upon the doors of a small embroidered cabinet. The chief charm of the example here given lies in the exceedingly rich colouring, resembling old stained glass in tone. Few specimens of embroidery of the same age can compare with this as regards preservation. The book must have been carefully kept by the former owners: now it is preserved in a glass case.

PLATE XXIV.

INCIPIT RACŌNALE DIUINOꝝ OFFICIOꝝ.

[*Colophon.*] PRESENS RACŌNALIS D'INOꝝ CODEX OFFICŌꝝ VENUSTATE CAPITALIŪ DECORATUS. RUBRICATIONIBUSꝥ DISTINCTUS. ARTIFICIOSA ADINUĒTIONE IMPRIMENDI AC CHARACTERIZANDI: ABSꝥ CALAMI EXARATIOŅ SIC EFFIGIATUS. ET AD EUSEBIAM DEI INDUSTRIE EST ōSŪMATUS PER JOHANNĒ FUST CIUĒ MAGŪTINUꝝ. ET PETRŪ GERNSZHEYM. CLERICUM DIOCES' EIUSDEM. ANNO DŅI MILLESIMO QUADRINGENTESIMO QUĪQUAGESIMONONO. SEX DIE OCTOBRIS.

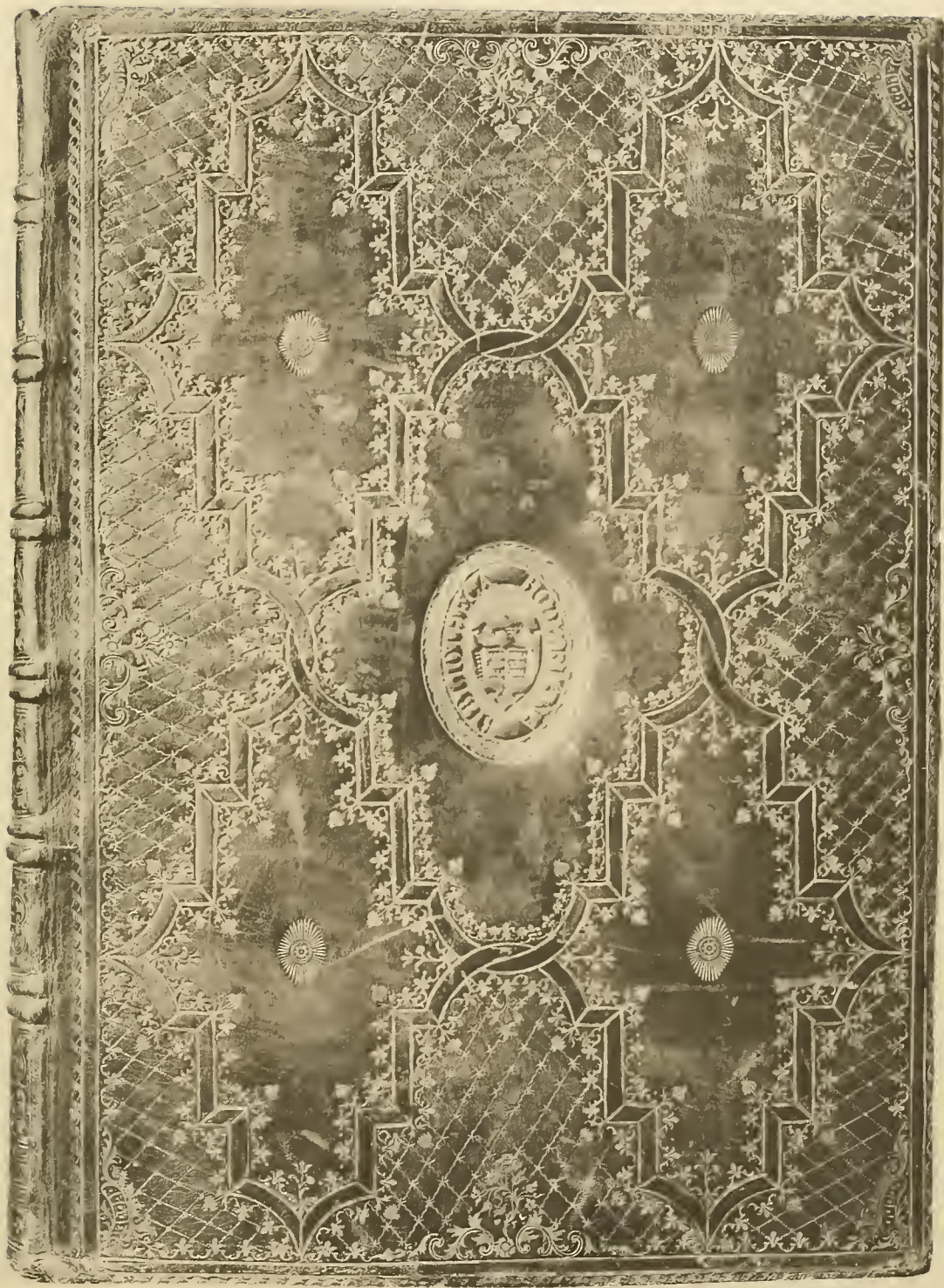
FOLIO. PRINTED ON VELLUM. RED MOROCCO, INLAID CALF, STAMPED AND TOOLED.

[AUCT. IV. Q. I. 3.]

Measurements: 16½ in. × 11 in.



BEFORE the annual increase of books at the Bodleian assumed the present enormous proportions, considerable sums of money were frequently lavished upon the bindings of particular volumes. Those were the days of gorgeous apparel, of solidity and strength. In the present century, and under straitened circumstances, cloth, buckram, and half-morocco bindings, sober and serviceable, take the place of richly gilt and inlaid leather. But although the old order has changed, so far as mere ornament is concerned, the modern bookbinding executed for the Bodleian is both conscientious and durable; in the case of ancient MSS. it is often costly, and rebinding is always done in a conservative spirit.



RACIONALE DIVINORUM OFFICIORUM, ETC.

In rose-coloured morocco.

Plate XXIV.

The ornament much affected upon the costly bindings of the end of last century, and the beginning of the present century, is a debased variety of the Louis Quatorze style. A meaningless assemblage of scrolls, flowers and crumpled conventional shellwork, wrought into all sorts of irregular and indescribable forms without expression, and without individuality, rightly called rococo, that is rockwork-like, *rocaille*. But although this ornament belongs to a time when the true principles of art were not well understood, and art itself was at its lowest decadence, it is remarkable that the tooling is usually beautiful, and the general effect rich and varied. This, of course, is due to the skill of the bookbinders, who, in some slight degree, followed the traditions of French binders of an earlier and a better time.


Very little need be said of the fine example of 18th century binding represented in the illustration. In style it is rococo, and therefore speaks for itself, the tooling and inlaying, however, are very creditable, and the general effect is rich. The material used is rose-coloured morocco inlaid with broad lines of black, forming a geometrical pattern, the edges of which are fringed with delicate lace-like tooling. The outer compartments are covered with a fine lattice-work in gold. The four inner compartments are unadorned except by a small gold star of many rays in the centre of each. In the central compartment appears the well-known elliptical stamp of the Bodleian, bearing the University shield and the legend, "Bibliotheca Bodleiana." The leading *motif* of the design is good, and resembles some of the best French work of the period.



Index of Names of Persons, etc.

The Roman Numerals refer to the Introduction.

The Arabic Figures refer to the Descriptions.

	PAGE		PAGE
ABBAS, SHÂH	xlili	BOOKBINDERS' INITIALS, I. R., N. H., B.V.,	
ABEL-RÉMUSAT	2	O. F., I. R., M. D.	xxxvii
ABINGDON, EARL OF	xxx	BOVLE, ANDRI	xxxvii
ABITOT, (ABTOT) URSO	27	BOYER	38, xl
ALDUS MANUTIUS	xx	BROOKE, MARGARET	xxx
ALEXANDER DE ALES	xxiii	BROTHERTON, THOMAS, EARL OF NORFOLK	xxxiii
'ALÎ SHÂH	xlili	BUCKHURST, LORD	47
ARISTOTLE	xiv, xxiii, xxiv	BUCKINGHAM, DUKE OF	29
ARAGON, CATHERINE OF	xxxii, xxxiv	BURY, RICHARD DE	xi
ARRETINUS, LEONARDUS	xxiv	BUTLER, WILLIAM M. D.	9
ARUNDEL, EARL OF	27	BUTLER, ARMS OF	xxxiii
ATKYNS, RICHARD	xxvi	CALDERIUS, REGINALDUS, OF PARIS	19
AUGUSTINE, ST.	xvii	CALVIN	xiii
BACON, FRANCIS, LORD ST. ALBANS	29	CAMDEN, SIR W.	27
BACON, NICHOLAS	xx	CANI, LE SIEUR DE	39
BADIER, FLORIMOND	xl	CARLETON, G., BISHOP OF CHICHESTER	45
BADIUS, JOSSE, OF ASSCHE	xxxii	CASI, JOHANNIS	xxix
BALLARD	xiv	CASLEY, DAVID	xv
BARBANÇON, MARIE	39	CAXTON, W.	xvii, xxi, xxii, xxvii, xxxi
BARBARA, ST.	xxxi	CECIL, WM., LORD BURLEIGH	27
BARKER, C.	36	CIAMBER, JOHN	42, 44, 45
BARKER, ROBERT	51, 54, 58	CHASTRE, LA	39
BARLOW, BISHOP	xiv, xxxii	CHARLES I.	30, 55
BARNES, JOSEPH	xxix	CHAUCER, G.	xiv, xx
BARTAS, DU	38	CHESNE, DU	xxx
BEAUCHAMP	27	CHEVALIER, PIERRE	xxxix
BEAUCHAMP, SIR R.	27	CLARENDON, FAMILY	xiv
BECKET, ST. THOMAS	51	COBHAM, THOMAS, BISHOP OF WORCESTER	x, xi
BERKENHOUT	15	COLBERT	xxxix
BERTHELET, THOMAS	16, 17	COLLETT, MARY	55
BERTIE, JAMES, EARL OF ABINGDON	xxx	CONDÉ, PRINCESS OF	35
BEZA	xiii	CONNOCK, R.	51
BILL, JOHN	51, 54, 58, xiii	COPE, DR. J.	xlii
BISHOP, R.	58	CORSELLIS	xxvi
BLADES, W.	xvii, xxvii	COTTON, SIR ROBERT	9
BODLEY, SIR THOMAS	17, 44, 46, 48, xii, xiii	COXE, THE REV. H. O.	48, 52
BOLEYN, FAMILY BADGE	42, 43	CROMWELL, OLIVER	xiv
BOLEYN, FAMILY ARMS	xxxiii	DAVID, KING	xxxii
BOLEYN, ANN, ARMS OF	xxxiii	DAY, JOHN	33
BOLEYN, ANN (SUPPOSED INITIALS OF)	xxxv	DE ALES, ALEXANDER	xxiii
BOOKBINDER'S INITIALS, A. H.	xxxv	DE BURY, RICHARD	xi
BOOKBINDER'S INITIALS, 	xxxvii	DE HOYM, COMTE	38, xxxix, xl
BOOKBINDER'S INITIALS, n. h.	xxxii	DE LA MOTTHE, GEORGES	xli
BOOKBINDER'S INITIALS, H. N.	xxxiii	DE LIEBËCK, RUODOLFUS	xiv

	PAGE
DE THOU, C.	39
DE THOU, J. A.	34, 38, 39, 40, 41, xl
DEDICUS, JOHANNES	xxviii
DIANNE DE POYTIERS	18, 19, 25
DIBDIN, DR. T. F.	ix, xxxix, xl
DIDRON, M.	3, 7
DIGBY, SIR KENELM	47, xiv
DIGBY, SIR KENELM, ARMS OF	xiv
DORNE, JOHN (BOOKSELLER)	15
DOUCE, FRANCIS	2, 20, xiv, xxxix
DUDLEY, ROBERT (<i>see</i> LEICESTER)	26, 27, xx, xxix
DU BARTAS	38
DU CHESNE	xxx
DU FAY	39
DU HAMEEL, ALART	11
EBNER, W. H. ESCHENBACH	6
EDWARD IV.	xxvii
EDWARD IV., ARMS ON A BOOKBINDING	xxxii
EDWARD VI.	26, xx
ELIZABETH, QUEEN	26, 28, 29, 31, 36, 43, xii, xiii, xvii, xx
ELIZABETH, QUEEN, "A HYMN TO"	xli
EMBROIDERED BINDINGS, LIST OF	28
ENGOLESME, ARMS OF	xxxiii
EVE, CLOVIS	34, 35, 40, xl
EVE, NICHOLAS	40, xl
FAIRFAX, SIR THOMAS	xiv
FAY, Du	39
FERRAR, NICHOLAS	54, 55, 56
FINCH, ELEONORA	21
FINCH, SIR WM.	21
FITZALAN, HENRY, EARL OF ARUNDEL	27
FITZHUGH, LADY	xvi
FOSS AND PAYNE	7
FRANCIS I.	12
FRELLON, JOANNES	xxxvi
FRIZON, PIERRE	xl
FULLER, THOS.	55
FUST, JOHANNES	60
GASCON, LE	38, 40, xl
GASTON DE ROHAN, CARDINAL	39
GAZCAN, JACQUES. (1547)	18
GEORGE II.	xv
GEORGE, ST., ARMS OF	xxxiv
GERNSZHEYM, P.	60
GIDDING, LITTLE	29, 54, 55, 56, 59
GIBSON, JOHN	50, 53
GODFRAY, THOMAS	xxxvii
GODFREY, GARRET VAN GRATEN	xxxvii
GODWYN	xiv
GOUGH	xiv
GRANJON, ROBERT	28
GREGORY, ST.	xxxi
GRENE, JOHANNES	xxiii

	PAGE
GROLIER, JEAN	20, 21, 24, 39, xx
GROSSETESTE, ROBERT	x
GRYPHIUS, SEBASTIANUS	xxviii
GUYENNE, ARMS OF	xxxiii
GYMNICUS	xxviii
HALL, THOMAS	xxviii
HAMEEL, ALART DU	11
HART, ANDREW	50
HEARNE, T.	56
HEBREW INSCRIPTION	33
HENRY II. OF FRANCE	18, 19, 25, 39
HENRY III. OF FRANCE	34, 35, 39, 40
HENRY IV. OF ENGLAND	xi
HENRY IV. OF FRANCE	39
HENRY VII.	xxxiii
HENRY VIII.	16, 17, 53, xi, xvii, xx, xxix, xxxii, xxxiii, xxxv, xxxviii
HENRY, PRINCE OF WALES	51
HERBERT, GEORGE	52
HERBERT, PHILIP, EARL OF PEMBROKE	47, xiv
HAYDON, SIR CHRISTOPHER	42, 45
HIGGES, DR. GRIFFIN	47
HIGMA, NICHOLAS	12, 32
HOLBEIN	13
HONE, ARMS OF	48
HOPKINS, J.	54, 58
HOWARD, KATERYN	17
HOYM, COMTE DE	38, xxxix, xl
HUMFREY, DUKE OF GLOUCESTER	48, xi, xv
HUNTE, THOMAS	xxi, xxii, xxvi
HUTCHINS, HUGH	xxx
JACOBI, HENRY	xxxiv
JACOB, PÈRE	40
JAMES I.	17, 42, 45, 50, 51, 52, 53, xiii, xviii
JEROME, ST.	xxiv
JÉRÔME PICHON	39
JOHN BAPTIST, ST.	xxxii
JOHNSON, J.	15
JORDAN, JOHN	51, xviii
JUNIUS	xiv
KHÂKÂN (POET)	xlili
KEMP, THOMAS, BISHOP OF LONDON	xii
KYRFOTH, CAROLUS	xxviii, xxix
LANCASTER, EARLS OF, ARMS OF	xxxiii
LANGTOFT, PETER	56
LAUD, ARCHBISHOP	47, 55, xiv
LAUD, ARCHBISHOP, ARMS OF	xliv
LAURENTIUS, POPE	xxiv
LEE SIR HENRY	xxx
LE GASCON	38, 40, xl
LEICESTER, EARL OF	25, 27, xx, xxix
LELAND, JOHN	17
LENONCOURT, CARDINAL DE	18
LEYLAND, JOHN	17

	PAGE		PAGE
LIEBÉCK, RUDOLFUS DE	xiv	RINGHIÈRE, INNOCENT	28
LONGWEIL, PRESIDENT DE	39	ROBERTS, LEWIS	29
LOUIS XIV.	61, xl	ROCHFORD, ARMS OF	xxxiii
LOUVEAU, JEHAN	28	ROOD, THEODORIC	xxi, xxii, xiii, xxvi
MACE, R.	xxxvii	RUDSTONE, ELIZABETH	21
MAIOLI, THOMAS	xx	RUDSTONE, SIR JOHN	21
MALONE	xiv	SACKVILLE, THOS., BARON OF BUCKHURST	47
MARSH, ARCHBISHOP	xiv	SADLER, DAME ANNE	9
MARSH, THOMAS	33	SADLER, RALPH, OF STONDEN	9
MARSHALL	xiv	SAVILE, SIR HENRY	42, 44, 45
MARTIN, JAN	18	SCHOENLEBEN, CONRAD	7
MARY I.	26, 51	SCOLAR, JOHN	xxi, xxviii
MATTHEW OF WESTMINSTER	33	SCRIVENER, MR.	7
MAYNARD, SERJEANT	xxxii	SELDEN, JOHN	xiv
MEDICI, C. DEI	35	SHÂH ABBAS	xliii
MÉNARS, MARQUIS DE	39	SHÂH ALÎ	xliii
MESLEY, BARON DE	39	SHÂH, MUHAMMAD	xliii
MONTAGUE, BISHOP	51	SOUBISE, PRINCE	39
MOTHE, GEORGES DE LA	xl	SPIERINCK, NICHOLAS	xxxvii
MUHAMMAD, SHÂH	xliii	STANBRIDGE, J.	15
MURR, DR.	7	STEPHANUS, R.	26
NADJEF, A PERSIAN ARTIST	xliii	STERNHOLD, T.	54, 58
NICHOLAS, ST.	xxxii	TAYLOR, J.	58
NODIER, CHARLES	41	TERENCE	xxiii
NORFOLK, EARL OF	xxxiii	THOU, CHRISTOPHE DE	39
NORINS, JEHAN	xxxvii	THOU, J.-A. DE	34, 38, 39, 40, 41, xl
NOTARY, JULIAN	xxxiv	TIMUR	xliii
PARKER, ARCHBISHOP	xx	TORY, GEOFFROY	24
PARR, CATHERINE, QUEEN	28	TREVERIS, PETER	15, xxix
PAYNE, ROGER	xxx	VALENIS, JOANNES	xxxi
PAYNE, MR. (BOOKSELLER)	2, xxxix	VALENTINE, FLORENT, OF ROUEN	19
PAYNE AND FOSS (BOOKSELLERS)	7	VITRUVÉ, MARC	18
PEMBROKE, MARCHIONESS OF (ANN BOLEYN)	xxxiii	VOSTRE, SIMON	12, 32, 34
PEMBROKE, EARL OF	47, xiv	WALTON, ISAAC	21
PETER, ST.	xxxii	WARWICK, EARL OF	27
PHILIP, KING OF SPAIN	xl	WARWICK, AMBROSE EARL OF	27
PICHON, M. JÉRÔME	39	WHITINTON, ROBERT	14, 15, xxix
PIERCE, THO.	xxx	WILLIS, BROWNE	xiv
PIGOUCHET, PHILIPPE	34	WOLSEY, CARDINAL	14, 15
POYTIERS, DIANNE DE	18, 19, 25	WOOD, ANTHONY À	xxix
RASTELL, JOHN	xxxvi	WORDE, WYNKYN DE	15
RAWLINSON, DR.	28, xiv	WOTTON, THOMAS, ESQUIRE (WRONGLY CALLED "SIR")	20, 21, 22, 23, 27
REGNAULT, F.	xxxii	WOTTON, SIR HENRY	21
REYNES, JOHN	xxix, xxxiv, xxxvii	WYBARUN, THOMAS	xv
RICHARD III.	xvi	XIPHILINU, JOANNES	26
RICHEBOYS, GILLES (SENS)	24	YOWNG, P.	53
RICHER, IEAN	xxxix		

3 9999 06509 273 4

